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CYCLOPEDIA OF

PAINTERS AND PAINTINGS

VOLUME IV

RAAB—ZYL

CYCLOPEDIA OF

PAINTERS AND PAINTINGS

EDITED BY

JOHN DENISON CHAMPLIN, JR.

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CHARLES C. PERKINS

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TABLE OF ABBREVIATIONS.

Acad., Academy.
A.N.A., Associate of the National Academy.
A.R.A., Associate of the Royal Academy.
A.R.H.A., Associate of the Royal Hibernian Academy.
A.R.S.A., Associate of the Royal Scottish Academy.
C. & C., Crowe and Cavalcaselle.
Cat., Catalogue.
Ch., Church.
Col., Collection.
Gal., Gallery.
H., Height.
ib., ibidem.
id., idem.
Inst., Institute.
L. of Honour, Legion of Honour.
Mus., Museum.
N.A., National Academy or Academician.
Nat. Gal., National Gallery.
Pal., Palace, Palais, Palazzo.
R., Royal.
R.A., Royal Academy or Academician.
R.H.A., Royal Hibernian Academy or Academician.
R.S.A., Royal Scottish Academy or Academician.
S., San, Santa.
SS., Santi, Sante.
S. M., Santa Maria.
St., Saint.
W. & W., Woltmann and Woermann.

*** *Words in italics indicate the alphabetical place of articles on the subjects specified*

CYCLOPEDIA

OF

PAINTERS AND PAINTINGS.

RAAB, GEORG, born in Vienna in 1821, died there, Dec. 31, 1885. Portrait, figure, and miniature painter, pupil of Vienna Academy; worked in 1841–46 in Pesth; visited Munich, and settled in Vienna, where he has had great success with ideal figures and heads, and for many years was the favourite portrait painter of the Imperial family and high aristocracy. A collection of his works was exhibited by the Austrian Art Union in April, 1886. Works: Deborah (1858); The Maiden (1862); Mignon (1869), Empress of Austria; Lady with White Veil, Vienna Museum; Portraits of Emperor and Empress (38) of Austria, Crown Prince Rudolf, Archdukes and Archduchesses, etc.—Allgem. K. C., x. 13, 298, 317; Wurzbach, xxiv. 157.

RABBIT ON THE WALL, Sir David *Wilkie*, Sir William G. Armstrong; canvas. Called in Scotland the Hare among the Kale. Six figures: the father making with his fingers the shadow of a rabbit on the wall, which the mother holds her babe to see; in foreground, a girl with a lighted candle; at left, two boys looking on. Painted in 1815; bought by Mr. Turner for 200 guineas; sold in 1842 to Sir W. G. Armstrong for 700 guineas. Sketch in Baring Collection. Engraved by John Burnet; W. Greatbach.—Heaton, Works of Sir D. W.; Art Journal (London, 1877), 100.

RABE, EDMUND, born in Berlin, Sept. 2, 1815. Genre and animal painter, pupil of Berlin Academy and of Franz Krüger; visited in 1835 Dresden, Prague, Nuremberg, and the Baltic Coast, in 1841–42 the Netherlands, Paris, Switzerland, and Northern Italy, and in 1856 Palestine. Member of Berlin Academy in 1843. Works: Transportation of French Prisoners of War in 1813 (1838), National Gallery, Berlin; Report to Officers Carousing (1840), Schwerin Gallery; Call to Arms before Town Hall of Prussian Town in 1813; Travellers before Inn; Circus Riders in French Town. E.Rabe 1840 —Cotta's Kunstbl. (1843), 83; D. Kunstbl. (1850), 246; Jordan (1885), ii. 175; Raczynski, iii. 113; Rosenberg, Berl. Malersch., 287.

RACHOU, HENRI, born at Toulouse; contemporary. Genre painter, pupil of Bonnat. Medal, 3d class, 1884. Works: Knitters (1881); Fishmonger, Studio Interior (1882); St. Jerome, Breton Cobbler (1883); Portraits (1884, 1885, 1886).

RADIN, SALEH, Prince, born in Java, died at Buitenzorg, near Batavia, April 23, 1881. Animal, landscape, and marine paint-

er, pupil at The Hague of Schelfhout and J. A. Kruseman; visited Germany, Italy, and France in 1841–46, and returned to The Hague. Copied most successfully The Young Bull by Potter, in The Hague Museum. Works: Lion Hunt; Bull Hunt in India, Leipsic Museum; Storm at Sea.—Cotta's Kunstbl. (1840), 328; (1845), 72; D. Kunstbl. (1850), 373; Immerzeel, iii. 1.

RADL, ANTON, born in Vienna, April 16, 1774, died in Frankfort, March 4, 1852. Landscape painter, pupil of Vienna Academy, then in Brussels (1790) of Kormer; settled in Frankfort in 1794. Works: Woods in Sunshine, Entrance to Forest (1807), Four Views in the Taunus (1815, 1817, 1823, 1825), Darmstadt Gallery; View in Lorsbach Valley, Wood Landscape, Städel Gallery, Frankfort; Views in the Taunus, Black Forest, and on the Danube.—N. Necrol. der D. (1852), 141; Wurzbach, xxiv. 202.

RAEBURN, Sir HENRY, born at Stockbridge, near Edinburgh, March 4, 1756, died near there, July 8, 1823. Apprenticed to a goldsmith in Edinburgh; tried miniature painting and then portrait painting, copying the works of David Martin. A fortunate marriage enabled him to visit (1778) London and Italy, on his return from which, in 1780, he set up as a portrait painter in Edinburgh. He soon won high rank in his art, was elected in 1812 president of the Society of Artists in Scotland, and in 1813 an A.R.A., and in 1815 R.A. On the visit of George IV. to Edinburgh in 1822 he was knighted, and the next year he was appointed his majesty's limner for Scotland. Nine of his portraits are in the National Gallery, Edinburgh, and four in the National Portrait Gallery, South Kensington, viz.: F. Homer, Rev. I. Home, Sir I. Sinclair, H. Mackenzie; Portrait of Sir Walter Scott (1808), Duke of Buccleuch; do. of Helen Stirling, Earl of Dunmore.—Cunningham; Redgrave; Ch. Blanc, École anglaise; F. de Conches, 401; Sandby, i. 359; Portfolio (1879), 200.

RAFFAELLINO. See *Bottalla.*

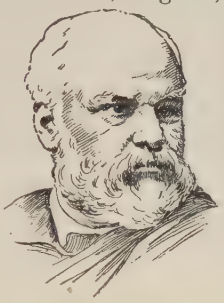
RAFFAELLINO DEL GARBO. See *Garbo.*

RAFFAELLO or RAFFAELLINO DAL COLLE, born in Colle about 1500, died at Borgo San Sepolcro, Nov. 17, 1566. Roman school; said to have been a pupil of Raphael's, but was rather the disciple of Giulio Romano, whom he assisted in his principal works in Rome and in the Palazzo del Tè, Mantua. Among his own works are: Resurrection, Almighty with Angels, Cathedral, Borgo San Sepolcro; Assumption, Minori Asservanti, ib.; Assumption, S. Francesco, and Madonna and Saints, S. Michele Archangelo, Città di Castello.—Ch. Blanc, École ombrienne; Vasari, ed. Mil., v. 163.

RAFFALT, IGNAZ, born at Weisskirchen, Styria, in 1800, died at Haimbach, near Vienna, July 7, 1857. Genre and landscape painter, pupil of Vienna Academy. Works: Mill at Obersteier; Foggy Landscape; Mill in the Woods; Convent Soup (1846); Fisherman's Hut (1848); River Landscape with Castle (1852); Golden Wedding at Murau; Postilions returning Home, Evening Landscape (1849), Vienna Museum. His son Johann Gualbert (born at Murau, Styria, in 1836, died in Rome in 1865) was a talented genre painter, pupil of Vienna Academy and of Pettenkofen. Works: Landscape with Horse-Pond, Kunsthalle, Hamburg; Market in Hungary (1862); Gypsy Camp (1863); Wall on the Puszta; Hungarian Vehicle (1864); Cattle Fair in Hungary.—Wurzbach, xxiv. 216, 220.

RAFFORT, ÉTIENNE, born at Châlon-sur-Saône, May 11, 1802. Landscape and history painter, pupil of Castillet. Visited Italy (1829–32), and the East in 1842. Medals: 3d class, 1837; 2d class, 1840; 1st class, 1843. Works: View of Palermo, Partanico, Genoa (1831); Seat of Government in Algiers (1833); St. Malo, Mountain Road in Burgundy, View of Auxerre (1834); View of Naples (1835), Châlon-sur-Saône Museum; Nantes, Babazoun in Algiers, Powder Magazine at St. Malo (1835);

Palermo, Montereau, Dieppe, Havre (1836); Châlon-sur-Saône, Harbour of St. Malo (1837); Farm-Yard in Burgundy (1838); Grand Canal and S. M. della Salute in Venice (1840); Thun (1841); Entry of Emperor Henry IV. into Venice (1843), Grenoble Museum; Square and Fountain of Tophane in Constantinople (1846); Mosque at Scutari; Wall paintings in Notre Dame at Chardonnay.—Bellier, ii. 336; Larousse.



RAHL, KARL, born in Vienna, Aug. 13, 1812, died there, July 9, 1865. History and portrait painter, son of the engraver Karl Heinrich Rahl, pupil of Vienna Academy; won the first prize in 1832, visited Germany, Hungary, and France, then studied in Rome (1836–43) after the antique; returned to Vienna, and in 1845 went to Holstein, and in 1847 to Copenhagen, where he painted several members of the Danish court. After living a few years in Munich, he was called in 1850 to Vienna as temporary professor at the Academy, but resigned after one term and opened a school of painting, where he instructed eighty pupils, among whom were Bitterlich, Eisenmenger, Griepenkerl, Lotz, and Than. For years disregarded and slighted—his grand compositions for the decoration of the Vienna Arsenal having also been refused—he at last obtained deserved prominence through the patronage of Baron Sina, executed a number of monumental exterior and interior decorations in palaces and public buildings of Vienna, and in 1863 was nominated professor at the Academy. Works, Altarpieces: Madonna (1829); Baptism of Christ (1830); Marriage of the Virgin, St. Joseph of Calasanz (1841), Piaristenkirche, Vienna; Assumption (1848); Trinity, St. Catharine, St. Simon, St. Georg, Madonna, Greek Church, Vienna. Mythology and Allegory: Prometheus rejecting Pandora (1834), Development of the Sciences in Greece (1860), Jason taking the Golden Fleece, Sacrifice of Iphigenia (1861), Rape of Helen (1863), Baron Sina, Vienna; Arion singing to the Nereids (1848); Orestes pursued by the Furies (1852); Hercules serving Omphale (1860); Four Elements (1861); Four Cardinal Virtues of Austria's Regents, Vienna Academy; Boreas eloping with Eireithyia, Munich Art Union; Arts of Peace (12, 1861), Heinrichshof, Vienna. History: David hiding in Cave of Adullam (1832); Confederation on the Rütli in 1307; Hagen declared Siegfried's Murderer (1835), Charles of Anjou finding Manfred's Body (1838), Vienna Museum; Hagen and Volker before Chriemhilde's Door (1836); Persecution of Christians in Rome (1844), Kunsthalle, Hamburg; replica (1847), National Gallery, Berlin; Bishop Kolonitsch bringing Christian Prisoners from Turkish Camp (1853); Samson and Delilah (1854); Manfred's Entry into Luceria in 1254; Moses protecting Reuel's Daughters; Leopold the Virtuous on the Walls of Ptolemais. Genre and Landscape: Woman saving her Child from Lion (1834); Rugantino, Old Catalonian, Old Roman (1838); Woman from Procida (1839); View near Terracina (1840); Neapolitan Marinaro singing to his Sweetheart (1841); Fortune-Teller (1841), Liechtenstein Gallery, Vienna; Rural Scene near Rome, Girl at the Well (1842); Lute-Player (1850); Italian Woman with Tambourine (1853); do. at the Well (1856). Portraits: The Painters Wächter (1834), Riepenhausen (1846), Cornelius, Genelli, Heinrich Hess, Kaulbach (1848), Aigner (1851), Kovács, Ricard (1854), Willers (1857), the sculptors Brandenburger (1836), Martin Wagner (1838), Hähnel (1850), and Pilz, the architects Ernst and Hansen (1854), the poets Robert Prutz (1848), Ludwig A. Frankl (1855), the philosopher Ludwig Feuerbach (1848), all at the Deutches Hochstift, Frankfort; Martin Wagner, New Pinakothek, Munich; Ernst Willers, Old Man, Two Female Heads, Schack Gallery, ib.; the poets Kerner (1833), Schwab, Lenau,

Hebbel (1855); Franz Liszt (1858); King Christian of Denmark; King Otto and Queen Amalie of Greece. Frescos: History of War and Strategy, Fame and Honour, Courage and Wisdom, Unity and Power, Arsenal, Vienna; Myth of Paris (9, 1862), Baron Todesco, ib.; The Maiden from Afar (1864), Villa Wisgrill, Gmunden.—Hottner, Carl Rahl (Vienna, 1863); Dioskuren (1863), Nos. 14–18, 30–35; D. Kunst-Zeitg. (1863), viii. Nos. 14–17, 33–35; Förster, v. 508; Illustr. Zeitg. (1855), ii. No. 631; (1865), ii. 355; (1872), i. 139; Jordan (1885), ii. 175; Kölnische Zeitg. (1865), No. 203; Kunst-Chronik, i. 43, 102; ii. 55; N. fr. Presse (1865), Nos. 329, 338; Reber, ii. 207; Recensionen (1863), 3; Riegel, D. Kunststud., 303; Schack, Meine Gemäldesammlung (1884), 176; Land und Meer (1865), xiv. 692; Unsere Zeit (1866), ii. 401; Wurzbach, xxiv. 230; Zeitschr. f. b. K., i. 109; iii. 34; iv. 90, 244; ix. (Mittheilungen, ii. 27); xii. 25, 90, 122, 217; xiii. 115, 188, 221, 250, 316, 355.

Rainbow, Rubens, Louvre.

RAIBOLINI. See *Francia.*

RAILWAY STATION, William P. *Frith,* Holloway Institute, Egham, near London; canvas. Station of Great Western Railway at Paddington, at time of departure of a train. Painted in 1862; commissioned by Mr. Flatou for 8,000 guineas.—Art Journal (1862), 95, 122.

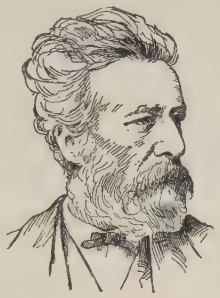
RAINBOW, *Rubens,* Louvre; wood, H. 4 ft. × 5 ft. 8 in. A valley with a river crossed by two bridges, with buildings on the banks and mountains in background, spanned by a rainbow; in foreground, shepherds, sheep, and a dog, and a couple reclining. Collection of Louis XIV. Engraved by Bolswert; Garreau in Musée français.—Ch. Blanc, École flamande; Cat. Louvre; Smith, ii. 119; Réveil, ix. 586.

RAKE'S PROGRESS, *Hogarth,* Soane Museum, London; eight pictures, canvas, H. 2 ft. 1 in. × 2 ft. 6 in. They represent the career of an extravagant and dissipated young man, begun in falsehood and profligacy, ending in poverty, despair, and madness. 1. The Rake comes to his Fortune; 2. The Rake as a Fine Gentleman; 3. The Rake in a Bagnio; 4. The Rake Arrested; 5. The Rake's Marriage; 6. The Rake at the Gaming-Table; 7. The Rake in Prison; 8. The Rake in Bedlam. Painted in 1735. Sold in 1745 for 176 guineas; bought by Sir John Soane for £598.—Jameson, Hand-Book to Public Gal., ii. 565.

RALLI, THÉODORE JACQUES, born in Constantinople, of Greek parents; contemporary. Genre painter, pupil of Gérôme, and of Lecomte du Nouy; mention honourable, 1885. Studio in Paris. Works: Watch by the Body of Ahmed-el-Kalib Pasha (1884); Christian Vestal (1885); Refectory of Greek Convent (1886).

RAMBERG, ARTHUR GEORG VON, Baron, born in Vienna, Sept. 4, 1819, died in Munich, Feb. 5, 1875. History and genre painter and illustrator, pupil of Prague and Dresden Academies and of Julius Hübner; went in 1850 to Munich, in 1860 became

professor at the Weimar Art School, and in 1866 at the Munich Academy. His illustrations to Goethe's Hermann and Dorothea made him especially popular. Member of Vienna and Berlin Academies; Order of Michael. Works: Henry the Fowler fighting the Huns; Dachauer Women on Sunday (1855); Walk with the Tutor, After the Masked Ball (1858); Hide and Seek; Court of Frederick II. at Palermo (1867), Maximilianeum, Munich; After Dinner, Morning Devotion in the Mountains (1855), New Pinakothek, ib.; Meeting on the Lake; At the Embroidery-Frame; Invitation to Boating; Reading; Illustrations to Schiller's Poems, Goethe's Hermann and Dorothea, Voss's Luise; Frescos in Luther-Room at the Wartburg; Fairy Tale of the Frog King, Weimar Museum; Girl with Goat on the Alp, Wiesbaden Gallery.—Deutsche Warte, ix. 447; Illustr. Zeitg. (1875), i. 153; Kunst-Chronik, vii. 315; x. 425; Reber, iii. 241; Land und Meer (1875), i. 474, 510; (1877), i. 242; (1887), i. 31; Unsere Zeit (1875), ii.; Wurzbach, xxiv. 305; Zeitschr. f. b. K., iv. 64; v. 24; x. (Mittheilungen, iii. 41).



RAMELAAR. See *Coninck*, David de.

RAMENGHI. See *Bagnacavallo*.

RAMSAY, ALLAN, born in Edinburgh in 1713, died at Dover, Aug. 10, 1784. Son of the author of "The Gentle Shepherd." Went to London about 1733, and after studying in St. Martin's Lane Academy returned to Edinburgh, whence he set out for Italy in 1736. Studied portraiture in Rome, and on his return to London attained distinction; was vice-president of the Society of Artists in 1766, and in 1767 was appointed principal painter to George III., whose portrait he painted so many times that he was obliged to employ assistants. He died on his return from a fourth visit to Italy. Walpole praises his portraits of women, preferring some of them to those of Reynolds. Works: George III., Queen Charlotte, Lord Chesterfield, Dr. Mead, National Portrait Gallery; David Hume, Artist's Wife, National Gallery, Edinburgh.—Dutton Cooke, 123; Redgrave; F. de Conches, 86; Ch. Blanc, École anglaise.

RAMSAY, MILNE, born in Philadelphia, Pa.; contemporary. Genre painter, pupil of Bonnat in Paris, where he has long resided. Exhibits in Paris Salon and National Academy, New York. Works: Still-Life, Monk, Mrs. Joseph Harrison, Philadelphia; Home of a Naturalist (1876); Moral Lesson; Douce Béatitude; Cromwell and his Daughter Elizabeth, Bird Fanciers (1878); Nature Morte, Visit to the Cellar (1881).

RANC, JEAN, born at Montpellier about 1674, died at Madrid, July 1 (?), 1735. French school; history and portrait painter, son of and first instructed by Antoine Ranc, a skilful portrait painter (still living in 1715), then pupil of Hyacinthe Rigaud; was invited to the court of Spain in 1724, and became first painter to the king, who sent him to Portugal to paint the royal family. Works: Portrait of Louis XIV., Male Portrait, Montpellier Museum; Portraits of Philip V. (4), Queen Isabel Farnese (3), and five others, Madrid Museum; others in Brunswick Museum.—Bellier, ii. 341; Jal, 1041.

RANFTL, JOHANN MATHIAS, born in Vienna, Feb. 21, 1805, died there, Nov. 1, 1854. Genre and animal painter, pupil of Vienna Academy and of Peter Krafft; painted portraits in Moscow and St. Petersburg in 1826–27, and visited London in 1838. Works: Scene from Inundation of Pesth (1839), Museum, Vienna; Dog Family, Liechtenstein Gallery, ib.; Mid-day Rest of Mowers; Return of Apprentice (1846); Congratulation; Children gathering Wood (1850); Hunting Booty. — D. Kunstbl. (1854), 409; Wurzbach, xxiv. 328.

RANKLEY, ALFRED, born in England in 1819, died in London, Dec. 7, 1872.

Genre painter, pupil of the Royal Academy, where he first exhibited, in 1841, Scene from Macbeth. His pictures are generally domestic subjects, carefully painted. Works: The Lonely Hearth (1857); Return of the Prodigal (1858); The Day is Done (1860); The Doctor's Coming (1864); Follow My Leader (1867); Following the Trail, Hearth of his Home (1870); The Benediction (1871); Milton's First Meeting with Mary Powell; George Stephenson at Darlington.

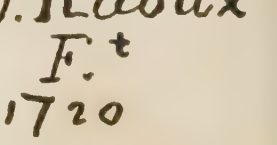
RANSONNET-VILLEZ, EUGEN, Baron, born at Hietzing, near Vienna, June 7, 1838. Landscape painter, pupil of Vienna Academy; visited Constantinople, Greece, and Asia Minor in 1860, Palestine, Egypt, Arabia in 1862, Ceylon and Hindostan in 1864–65, India, Siam, China, Japan, and a part of America in 1868. Lives at Vienna and at Nussdorf on the Atter Lake, Upper Austria. Works: Morning on Banks of the Ganges; Sail of Austrian Embassy to Bangkok (1870); Hindu Women in Bombay; First Knitting, Moutuin Forest in India (Jubilee Exhibition, Berlin, 1886).—Wurzbach, xxiv. 349.

RANVIER, VICTOR JOSEPH, born at Lyons; contemporary. Genre and landscape painter, pupil of Janmot and Richard. Medals: 1865; 2d class, 1873; L. of Honour, 1878. Works: Racing for the Wreath (1864), Infancy of Bacchus (1865), Luxembourg Museum; Echo, Exiled Virtues (1873); Release of Prometheus (1884), Lyons Museum; Morning (1876); Little Turtle (1879); Bacchus and Ariadne (1880); Child with a Swan (1882).— Claretie, Peintres, vii. 332, 387.

RANZONI, GUSTAV, born at Unternalb, Lower Austria, May 10, 1826. Landscape and animal painter, pupil of Vienna Academy. Works: View on Karst Mountain (5, 1858, 1866, 1867); View on Traun Lake (1864); Ruin of Neukosel on the Karst (1865); Sunset in Autumn (1867); Sheep on the Puszta, Sunset near Klosterneuburg (1869); Before the Storm (1870, 1871), Vienna Academy; Cows Drinking (1870); Village Pond (1871); Oxen Ploughing; Cattle Herd Resting.—Wurzbach, xxiv. 353.

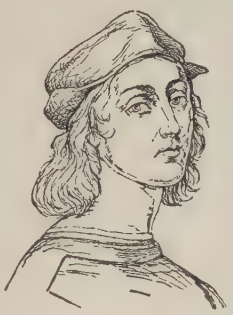
RAOUX, JEAN, born at Montpellier, June 12, 1677, died in Paris, Feb. 10, 1734. French school; genre painter, pupil of Ranc at Montpellier and of Bon Boulogne in Paris; won the grand prix de Rome in 1704.

Member Academy in 1717, in which year he refused the position of painter to the King of Spain, on account of ill health. Made a short visit to England in 1720. Works: Telemachus and Calypso, Louvre; Dame Boucher as a Vestal (1728), Bordeaux Museum; do. (1734), Versailles Museum; Lady Musician, Douai Museum; Young Girl surprised by her Grandmother, Marseilles Museum; Vestal bearing the Sacred Fire, Montpellier Museum; Rinaldo and Armida with Nymphs and Cupids, Nantes Museum; Madame du Noyer, Orléans Museum; Cephalus and Procris, Berlin Museum; Judith with Head of Holofernes, Schleissheim Gallery; Flora, Historical Society, New York; Pygmalion in Love with his Statue; Continence of Scipio; Alexander Sick.— Bellier, ii. 342; Ch. Blanc, École française; Wurzbach, Fr. Mal. des xviii. Jahrh., 16; Villot, Cat. Louvre; Lejeune, Guide, i. 208.



RAPHAEL or RAFFAELLO, born at Urbino, April 6, 1483, died in Rome, April 6, 1520. Umbrian and Roman school; family name Sante, Santi, Sanctius, or Sanzio; son and pupil of Giovanni Santi, after whose death (1492) he was probably taught by Timoteo Vite or Luca Signorelli, until his uncle, Simon Ciarla, took him to Perugia, at some time between June, 1499, and May,

1500, and apprenticed him to Perugino, by whom he was employed with other assistants in painting the frescos of the Sala del Cambio, then in progress. The master returned to Florence (1502), and Raphael followed him two years later, after having painted a Crucifixion (1500), Earl Dudley, London; a Coronation of the *Virgin* (1503), Vatican Gallery, Rome; and assisted Pinturicchio at Siena in decorating the so-called Library of the Cathedral with frescos. After remaining at Florence for perhaps a year, during which he painted the Marriage of the *Virgin*, Brera, Milan, for S. Francesco, Città di Castello, Raphael returned to Perugia (1505) to commence a fresco of the Trinity, at S. Severo, which was finished by Perugino (1521). In 1505 he was commissioned to paint a Coronation of the *Virgin*, for the Convent of Monteluce, at Perugia. He commenced it many years later at Rome, and it was finished five years after his death, by Giulio Romano and Il Fattore. Returning to Florence in 1506, at the time when Leonardo da Vinci and Michelangelo were engaged upon their celebrated cartoons for the great Hall of the Palazzo Vecchio, Raphael studied both, but especially those of Leonardo, who, together with Fra Bartolommeo, exercised great influence over him during his two years' residence in that city, which, with the exception of a short visit to Urbino and Bologna, lasted until the summer of 1508. In the pictures painted by Raphael at Florence, a growing individuality is distinctly visible. Umbrian in spirit, they show a tenderness of feeling, an element of ideality, a love of nature, unknown to the art of Perugino. Called to Rome in 1508 by Pope Julius II., whose favour he secured through the good offices of his compatriot and relative, the architect Bramante, Raphael began his great



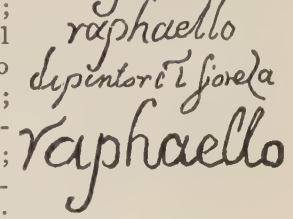
series of frescos in the Stanze of the Vatican by painting the *Dispute* of the Sacrament (1508–11),—the last work in his second or Florentine style. He had, however, already given token, in the *Entombment* (1507), Borghese Gallery, Rome, of the dramatic and constructive elements of his genius, which were to find opportunity for a full display in those master works of his third or Roman manner,—the *Heliodorus* (1512) and the *School* of Athens (1511). During the twelve years of his life at Rome, in the service of Julius II. and Leo X., Raphael accomplished a prodigious amount of work as painter, architect, sculptor, and archæologist. His wonderful genius, his personal charm, his engaging manner, and his obliging disposition, won him troops of admirers, friends, and scholars, whose flattering praises served but to stimulate him to renewed effort. Eager only to perfect his work, and incapable of jealousy, he studied the grandiose style of Michelangelo and the rich colour of Sebastiano del Piombo that he might improve his own style and colour, and to the day of his death achieved ever-increasing excellence. Leo X. made him inspector of all marbles dug up at Rome, commissioned him to make plans and elevations of her ancient edifices, and on the 1st of August, 1514, appointed him to succeed Bramante as head architect at St. Peter's. Some idea of his work under both Popes can be formed from the following general sketch: Between his arrival in Rome in 1508 and the death of Julius II. in 1513, he painted in the Vatican the frescos of the Camera della Segnatura, the Heliodorus, and a part of the Miracle of Bolsena in the Stanza d'Eliodoro, the Isaiah (1512), S. Agostino, the *Madonna* di Foligno (1511), with other pictures and portraits, such as those of *Julius* II., Palazzo Pitti, the *Fornarina* (1509), Palazzo Barberini, etc. Under Leo X. Raphael painted in the Vatican the *Attila*, the Liberation of St. *Peter*, with the ceiling decorations in the same chamber; and among easel pictures produced the *Madonna* del Pesce (1514), Madrid

Gallery, the *Madonna* della Sedia (1516–17), Palazzo Pitti, Florence, with many other pictures mentioned in the accompanying list of his works; designed the Cartoons (1515–16), S. Kensington Museum, London; painted a great number of portraits, decorated the Loggie of the Vatican with 48 frescos (1516–19), grotesques, and arabesques, carried out by his pupils; executed for Agostino Chigi the frescos of *Galatea* (1514), and History of *Psyche*, at the Farnesina (1517), with the assistance of Giulio Romano and Il Fattore; designed the mosaics and the statue of Jonah for the Chigi Chapel at S. M. del Popolo, the frescos of the History of *Venus* and Cupid (1519), and painted the *Holy* Family of Francis I. (1518), Louvre, Paris, the *Madonna* di San Sisto (1519), Dresden Gallery, and last of all the *Transfiguration* (1519–20), Vatican Gallery, upon which he was at work at the time of his death. If in the work of Raphael's Roman period, here enumerated but in part, that indescribable, spring-like freshness is wanting which marks those of his Florentine period, its absence is compensated by an unrivalled skill in composition, an added power of expression, an increased grandeur of style, an improvement in the use of colour, a mastery of portraiture, and a perception of ideal beauty which culminates in the Madonna di San Sisto. Nor must we, in speaking of this great painter's life-work, forget to mention the immense number of exquisite studies and designs in pen and ink, silverpoint, pencil, and chalk, which constitute by no means the least precious part of the world's inheritance from the Prince of Painters. Works in fresco: The Trinity (1505), S. Severo, Perugia; *Dispute* of Sacrament, *School* of Athens, *Parnassus*, *Prudence*, Fortitude and Temperance, *Justinian*, *Gregory* IX., *Adam* and Eve, *Apollo* and Marsyas, Judgment of *Solomon*, *Astronomy*, *Theology*, *Philosophy*, *Poetry*, and Jurisprudence (1508–11), *Justice*, Camera della Segnatura, Vatican; *God* appearing to Noah, *Jacob's* Dream, *Heliodorus*, Mass of *Bolsena*, *Attila*, Deliverance of St. *Peter*, Noah, Abraham, Joseph, *Moses* and Burning Bush (1511–14), Stanza d'Eliodoro, Vatican; *Incendio* del Borgo (1514), Oath of *Leo* III., Stanza dell' Incendio del Borgo, Vatican; History of Old and New Testament, commonly called *Raphael's* Bible (1516–19), Loggie, Vatican; Isaiah (1512), S. Agostino; *Prophets* and *Sibyls* (1513), S. M. della Pace; Triumph of *Galatea* (1514), History of *Psyche* (1517), Palazzo Farnesina, Rome.

Works in oil: *Resurrection* (1495–1500), Vatican, Rome; Alfani *Madonna* (1500), Casa Fabrizi, Terni; Solly *Madonna* (about 1500), Berlin Museum; *Crucifixion* (about 1500), Earl Dudley, London; Madonna (1502?), Berlin Museum; Connestabile *Madonna* (1502–3), Hermitage, St. Petersburg; Coronation of *Virgin* (1503), Vatican; Marriage of the *Virgin* (1504), Brera, Milan; *Christ* in the Garden (about 1504), Stanstead House, Sussex; St. *George* and the Dragon (1504), St. *Michael* (1504–5), St. *John* in Wilderness, *Apollo* and Marsyas (1504–5), Louvre; *Madonna* del Gran' Duca (1504–5), Palazzo Pitti, Florence; *Knight's* Vision (1504–5), National Gallery, London; Three *Graces* (1504–5), Duc d'Aumale, Chantilly; *Madonna* of St. Anthony of Padua (1504–5), ex-King Francis II. of Naples; Cowper *Madonna* (1505), Panshanger House, England; *Madonna* di Terranuova (1505), Diotalevi *Madonna* (?), Berlin Museum; *Holy* Family of the Palm (1506), Bridgewater House, London; *Madonna* di Casa Tempi (1506), Canigiani *Holy* Family (1506), Munich Gallery; Orleans *Madonna* (1506?), Château de Chantilly, France; *Madonna* in the Meadow (1506), Vienna Museum; *Madonna* del Cardellino (1506), St. *John* in Wilderness, Uffizi, Florence; *Madonna* di Ansidei (1507), National Gallery, London; Portraits of Agnolo and Maddalena *Doni* (1506), Palazzo Pitti, Florence; St. *George* and the Dragon (1506), *Holy* Family with Beardless Joseph (1506), Hermitage, St. Petersburg; Portrait of *Raphael* (1506–7), *Portrait* of Young Woman, Uffizi, Florence;

Holy Family del Cordero (1507), Madrid Museum; *Entombment* (1507), Palazzo Borghese, Rome; St. *Catharine* (1507), National Gallery, London; Belle Jardinière *Madonna* (1507–8), Louvre, Paris; Niccolini *Madonna* (1508), Panshanger House, England; Colonna *Madonna* (about 1508), Berlin Museum; Eszterhazy *Madonna* (about 1508), Buda-Pesth Gallery; *Madonna* della Casa d'Alba (1508–9), Hermitage, St. Petersburg; *Madonna* del Baldacchino (1508), Palazzo Pitti, Florence; *Madonna* with Diadem (1508–13), Louvre; *Fornarina* (about 1509), Palazzo Barberini, Rome; Aldobrandini *Madonna* (1510–11), National Gallery, London; Rogers *Madonna* (1511), Mrs. R. J. Mackintosh, London; *Madonna* di Foligno (1511), Vatican, Rome; Bridgewater *Madonna* (1511–12), Bridgewater House, London; Portrait of *Julius* II. (1511–12), Palazzo Pitti, Florence; Portrait of Bindo *Altoviti* (1512–13), *Riccio* Portrait, Munich Gallery; Portrait of Cardinal *Bibbiena* (1513), Madrid Museum; Portrait of Tommaso *Inghirami* (about 1513), *Madonna* dell' Impannata (about 1514), Palazzo Pitti, Florence; *Madonna* del Pesce (1514) Madrid Museum; *Portrait* of Young Man (1515–20), Louvre; *Raphael's* Cartoons (1515–16), S. Kensington Museum, London; *Madonna* della Tenda (1516), Munich Gallery; Portrait of Baldassare *Castiglione* (about 1516), Louvre; *Madonna* della Sedia (1516–17), Palazzo Pitti, Florence; *Madonna* dei Candelabri (1516–17), Butler-Johnstone Collection, London; St. *Cecilia* (1516–17), Bologna Gallery; *Spasimo* di Sicilia (1516–18), Madrid Museum; *Holy* Family La Perla (about 1517), *Holy* Family del Lagarto (about 1517), *Madonna* della Rosa (1517), *Visitation* (about 1517), Madrid Museum; Vision of *Ezekiel* (about 1517), Palazzo Pitti, Florence; *Holy* Family, (1517–18), *Holy* Family of Francis I. (1518), St. *Margaret* (1518), St. *Michael* (1518), Louvre; Portrait of *Leo* X. (1517–19), Palazzo Pitti, Florence; *Madonna* di S. Sisto (1518), Dresden Gallery; Portrait of *Joanna* of Aragon (about 1518), *Raphael* and his Fencing Master, Louvre; *Violinist* (1518), Palazzo Sciarra-Colonna, Rome; *Transfiguration* (1519–20), Vatican.

Other works attributed to Raphael: Adoration of the *Magi* (1503 ?), Berlin Museum; *Madonna* with the Pink (about 1507 ?), Count Spada, Lucca; Madonna (La Vierge au Sein, 1510), Professor Nicoln, Lausanne; *Holy* Family of Loreto (1512–13), lost; *Madonna* del Pozzo (?), Uffizi, Florence; *Donna* Gravida, *Donna* Velata, Palazzo Pitti, ib.; *Holy* Family del Divino Amore (about 1513), Naples Museum; St. *Margaret*, Vienna Museum; *Madonna* di S. Luca, Accademia di S. Luca, Rome.—



Müntz, Raphael (Paris, 1881); Förster, Raphael; Springer, Raffael und Michelangelo (Leipsic, 1878); Gruyer, Les Fresques de Raphael; Raphael et l'Antiquité (Paris, 1864); Vierges de Raphael (Paris, 1869); Raphael Peintre de Portraits (Paris, 1881); C. & C., Raphael (London, 1882); Lübke, Gesch. ital. Mal., ii. 211; do., Rafaels Leben (Dresden, 1882); Grimm, Das Leben Raffaels (Berlin, 1886); Minghetti, Raffaelo (Bologna, 1885); Vasari, ed. Mil., iv. 311; Gutbier, Rafael-Werk; J. Dennistoun, Memoirs of Dukes of Urbino (London, 1861); Burckhardt, 648; Ch. Clément, Michel Ange, L. da Vinci, Raphael (Paris, 1861), 240; Passavant, Raphael d'Urbin et son père Gio. Santi (French tr., Paris, 1860); Planche, Portraits d'Artistes (Paris, 1853), i. 25; Quatremère de Quincy, Histoire de la vie de Raphael (Paris, 1835); C. C. Perkins, Raphael and Michelangelo (Boston, 1878); Eastlake, Five Great Painters (London, 1883); Bigot, Raphael et La Farnésine (Paris, 1884); Lermolieff, 95, 309, 330, 339, 348, 359, 471; Gaz. des B. Arts (1859–69); (1870), iii. 79; (1872), vi. 353; (1873), vii. 336, 417; viii. 82; (1875), xii. 114; (1877),

xv. 238; (1878), xvii. 44; (1879), xx. 173; (1880), xxii. 307, 379, 453, 465, 531; (1881), xxiii. 140; (1882), xxv. 281, 385; xxvi. 465; (1883), xxvii. 158; xxviii. 474; Graph. K., v. 53; Kunst-Chronik, xiii. 622; xv. 6; x. 337; xv. 6; xviii. 425, 457, 576, 579; xix. 429, 712; xx. 39; xxi. 141; Mag. of Art (1886), ix. 371; Zeitschr. f. b. K., iii. 273, 298; iv. 153, 187; viii. 65; ix. 381; xvi. 253; xix. 60, 92; xxi. 43, 263.

RAPHAEL, portrait, *Raphael*, Uffizi, Florence; wood, H. 18 in. × 12½ in. The picture so often engraved—bust of a young man about twenty-three years old, in black doublet and cap, from which luxuriant chestnut hair falls in curls upon his bare neck. Painted in Florence in 1506–07. In Urbino until 1588, when it was transferred by Federico Zucchero to the Academy of St. Luke, Rome; afterward sold to Cardinal Leopoldo de' Medici. Suffered from abrasion and repainting. Old copies in Palazzo Borghese, Rome, and Palazzo Albani, Urbino. Engraved by F. Muller; F. Forster.—C. & C., Raphael, i. 281; Passavant, ii. 49; Müntz, 217.

RAPHAEL'S BIBLE, a series of fifty-two frescos in the Loggie of the Vatican, Rome. The Loggia which leads to the apartments of the Pope consists of thirteen arcades arched in cupolas. Each of the arcades contains four pictures; forty-eight subjects are from the Old Testament, and four from the life of Christ. The sketches were made by Raphael, the cartoons were prepared by Giulio Romano, and the painting was done by Giulio Romano, Il Fattore, Perino del Vaga, Pellegrino da Modena, Vincenzio da San Gimignano, Polidoro da Caravaggio, and others. Painted about 1516–19.

1st Arcade. Creation of the World. Four compositions: 1. God brings Light from Chaos; 2. God creates the Earth; 3. God creates the Firmament; 4. God creates Animals.

2d Arcade. Adam and Eve. Four compositions: 1. God presents Eve to Adam; 2. Adam and Eve disobey God; 3. Adam and Eve driven from Paradise; 4. Adam and Eve out of Paradise.

3d Arcade. History of Noah. Four compositions: 1. Noah building Ark; 2. Deluge; 3. Noah leaving Ark; 4. Sacrifice of Noah.

4th Arcade. History of Abraham. Four compositions: 1. Abraham and Melchisedec; 2. God reveals himself to Abraham; 3. Abraham visited by the Angels; 4. Lot and his Family flee from Sodom.

5th Arcade. History of Isaac. Four compositions: 1. God appears to Isaac; 2. Isaac and Rebecca with Abimelech; 3. Jacob receives the Blessing of Isaac; 4. Esau demands his Father's Blessing.

6th Arcade. History of Jacob. Four compositions: 1. Dream of Jacob; 2. Jacob at the Fountain; 3. Jacob reproaching Laban; 4. Jacob returning to Canaan. Painted by Pellegrino da Modena after designs of Raphael.

7th Arcade. History of Joseph. Four compositions: 1. Dreams of Joseph; 2. Joseph sold by his Brethren; 3. Joseph and Potiphar's Wife; 4. Joseph explains Dreams of Pharaoh.

8th and 9th Arcades. History of Moses. Eight compositions: 1. Moses saved from the Waters; 2. Burning Bush; 3. Passage of the Red Sea; 4. Moses strikes the Rock; 5. God gives Moses the First Tables of the Law; 6. Worship of the Golden Calf; 7. The Column of Cloud; 8. Moses presents to Israelites the New Tables of the Law.

10th Arcade. History of Joshua. Four compositions: 1. Passage of the Jordan; 2. Taking of Jericho; 3. Joshua causing the Sun to stand still; 4. Division of Land of Canaan.

11th Arcade. History of David. Four compositions: 1. Oath of David; 2. David kills Goliath; 3. Triumph of David; 4. David and Bathsheba.

12th Arcade. History of Solomon. Four compositions: 1. Oath of Solomon; 2. Judgment of Solomon; 3. Building of

the Temple; 4. Solomon and the Queen of Sheba.

13th Arcade. History of Jesus Christ. Four compositions: 1. Nativity; 2. Adoration of Magi; 3. Baptism of Christ; 4. *Last* Supper.

Engraved in whole or in part by S. Badalocchio; O. Borgiani; F. Villamena; Nic. Chaperon; A. Aveline; Montagnani; Volpato; Ottaviani; in chiaroscuro by Niccola Conzoni for Gruner.—Vasari, ed. Mil., iv. 362; v. 524; Passavant, ii. 166; Müntz, 429; Springer, 326; Perkins, 184; Gruyer, Loges de Raphael; Vaticano descritto, viii. Pl. 1–59; Lübke, 171; Gutbier, Pl. 36–52.

RAPHAEL'S CARTOONS, *Raphael* and his assistants, S. Kensington Museum, London. A series of designs, drawn with chalk on paper and coloured in distemper (1515–16), to be worked in tapestry for the decoration of the Sistine Chapel, Rome; tapestries made at Arras, in Flanders, under direction of Bernhard van Orley and sent to Rome in 1518. The tapestries were carried off at the sack of Rome by the Constable de Bourbon in 1527; restored by Constable Anne de Montmorency to Julius III. in 1553; again carried off by the French in 1798 and sold in Genoa to a Jew, who is said to have burned one to get the gold it contained, and sold the others in 1808 to Pius VII. They are now in the Hall of the Arazzi in the Vatican; much faded. The cartoons remained at Arras nearly a century, when Charles I. purchased them, by advice of Rubens, for use of his tapestry weavers at Mortlake. Only seven of the original eleven remained, and these had been cut into strips about two feet wide. On the death of Charles I., Cromwell bought them for the nation for £300. They remained neglected in a lumber room at Whitehall until the reign of William III., who had them repaired and hung in a gallery erected for them at Hampton Court by Sir Christopher Wren. They are now exhibited under glass at South Kensington Museum. Cartoons: 1. Miraculous Draught of Fishes, H. 10 ft. 6 in. × 13 ft. 6 in.; 2. Paul preaching at Athens, H. 11 ft. 4 in. × 14 ft. 7 in.; 3. Elymas the Sorcerer struck with Blindness, H. 11 ft. 4 in. × 14 ft. 7 in.; 4. Paul and Barnabas at Lystra, H. 11 ft. 4 in. × 18 ft.; 5. Healing of the Lame Man, H. 11 ft. 4 in. × 18 ft.; 6. Death of Ananias, H. 11 ft. 4 in. × 17 ft. 6 in.; 7. Christ's Charge to Peter, H. 11 ft. 4 in. × 17 ft. 6 in. The remaining three subjects in tapestry, of which the designs are lost, are: Stoning of St. Stephen, Conversion of St. Paul, and St. Paul in Prison at Philippi. The 11th, of which all trace is lost, was the Coronation of the Virgin, for the altarpiece.—Passavant, ii. 189, 225; Clément (Corkran), 278, 371; Blackburn, Pictures at S. Kensington, 7; Lübke, 188; Gutbier, Pl. 80–92.

RAPHAEL AND HIS FENCING-MASTER, attributed to *Raphael*, Louvre; canvas, H. 3 ft. 3 in. × 2 ft. 9 in. A powerful, bearded man, standing behind a parapet, with one hand on his sword-hilt, turns to a younger man behind him and points to some object without the picture. Younger man supposed to represent Raphael himself. Picture has been attributed both to Sebastian del Piombo and to Pontormo. From Collection of Francis I. Engraved by Ardouin; N. Larmessin.—Passavant, i. 354; Villot, Louvre; Musée français, i.; Cab. Crozat, i. Pl. 9.

RAPHAEL AND THE FORNARINA, Sir A. W. *Calcott*, Sir G. R. Philips, Bart.; canvas. Figures life-size, full-length, seated. Exhibited in 1837. Engraved by Lumb Stocks.—Redgrave, Century, ii. 403; Art Journal (1856), ii.

By J. A. D. *Ingres*, Baroness Nathaniel de Rothschild, Paris. Painted at Rome in 1813; replica (1840), M. Dauban, Paris. Engraved by Pradier; lithographed by Christophe. Original sketch acquired by Louvre in 1881. —Ch. Blanc, Life, 46.

RAPHAEL OF MESSINA. See *Alibrando*, Girolamo.

RAPHAEL D'UN MILLION. See *Madonna* of St. Anthony of Padua.

RAPHAEL'S MISTRESS. See *Fornarina.*

RAPHAEL DES PORCEAUX. See *Jacque.*

RAPHAEL LEAVING TOBIAS, *Rembrandt,* Louvre; wood, H. 2 ft. 3 in. × 1 ft. 9 in.; signed, dated 1637. Above, the angel Raphael in full flight heavenward, his back to the spectator; below, at left, Sarah wife of Tobias, and Anna her mother, standing at the entrance to the house, with hands clasped in astonishment; in front of them a dog, and at the foot of the steps, Tobias and his father Tobit, the latter prostrate.

Raphael Leaving Tobias, Rembrandt, Louvre.

Engraved by Denon; J. de Frey; A. and E. Varin; Malbête in Musée français.—Landon, Musée, vi. Pl. 3.

RAPHON (pronounced Rap-hon), JOHAN, flourished at Elmbeck, lower Saxony, early part of 16th century, died in 1528. German school. The heads in his pictures are strong and individual, but wanting in feeling. Works: Two Altar Wings (1503), Collection Hausmann, Hanover; Resurrection, Brunswick Gallery; Crucifixion (1508), Halberstadt Cathedral.—Kugler, Kl. Schr., i. 486; Nagler, xii. 294; W. & W., ii. 435.

RAPIN, ALEXANDRE, born at Noroy-le-Bourg (Haute Saône); contemporary. Landscape painter, pupil of Gérôme, Français, Gleyre, and Lancrenon. Medals: 3d class, 1875; 2d class, 1877; L. of Honour, 1884. Works: Sarrazin Brook at Nans-Lison (1867), Besançon Museum; Shore of a Pond, Ravine of Puits-Noir (1874); The Val-Bois in November (1878); Morning in Val-Bois, The River Loue at Scey (1879); End of Autumn, Mill at Cressonières (1880); Winter in the Woods at Cernay, Morning at Froeschwiller (1881); The Black Pits, River in Franche-Comté (1882); A Shower, An Inlet (1883); November (1884); Banks of the Doubs, Path (1885); Indian Summer, Evening (1886).—Bellier, ii. 343.

RAPISARDI, MICHELE, born at Catania, Sicily; contemporary. History and genre painter of talent, whose works show careful study of the old masters. Professor. Works: Cola Rienzi among the Ruins of Rome (1867); Hamlet's Monologue; The Troubadour; Lady as Ophelia; Girl of Catania, Museo Civico, Turin.—Zeitschr. f. b. K., iii. 124.

RASCH, HEINRICH; contemporary. Genre and landscape painter. Works: Baltic Landscape with Figures, View on English Coast, A Confession (1882), Boating Party, Gatherers on Coast of Lucca, Evening in Lagoons of Venice, Morning at Viareggio (1883).—Allgem. K. C., viii. 376; Illustr. Zeitg. (1883), ii. 400; Kunst-Chronik, xvii. 294; xviii. 496; Land und Meer (1884), ii. 1044; Zeitschr. f. b. K., xix. 135.

RASMUSSEN, CARL, born at Aeröskjöbing, Isle of Aerö, August 31, 1841. Marine and figure painter, pupil of John Didrik Frisch (1835–67), then of the Copenhagen

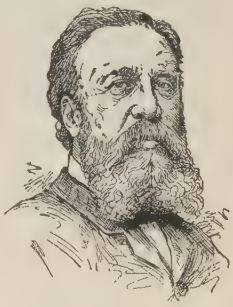
Academy, in 1862–66, and of Aagaard; travelled in Denmark in 1865–67, visited Greenland in 1870, Italy in 1872, England and Paris in 1878. Works: View near Skagen (1863); Coast Views (1864); Midnight on Coast of Greenland (1872), Copenhagen Gallery; Dance of Greenlanders (1872); Father and Son, Winter in Greenland (1874); Grandfather with the Little Ones (1875); June Day in Godthaabs Fjord (1878); Vessels in Morning after Storm (1878), Winter Evening near Fjord in Greenland (1883), Copenhagen Gallery.—Sig. Müller, 285; Weilbach, 577.

RATGEB, JERG, born at Schwäbisch Gmünd, Bavaria; flourished early part of 16th century. German school; history painter, one of the ablest masters of the Suabian school, whose works have generally been erroneously attributed to one Schwed. Works: Altarpiece (1519), Stiftskirche Herrenberg, Würtemberg; Cycle in fresco from Creation of World to Last Judgment (1514), Carmelites, Frankfort; Coloured Drawings of do., Städel Gallery, ib.—Kunst-Chronik, xviii. 482; xix. 301.

RÄTZER, HELLMUTH, born at Neutarnow, Brandenburg, in 1838. Landscape painter, studied first in Berlin, then for twelve years in Düsseldorf under Oswald Achenbach, settled in Carlsruhe, whence he visited Germany, Switzerland, Tyrol, and Italy. Lives now in Düsseldorf. Works: Mountain Brook in the Ramsau; View on the Dachstein; The High Göll near Berchtesgaden; Pine Wood (1876); Views in the Hartz Mountains and on Isle of Rügen; Evening on Isle of Rügen, Carlsruhe Gallery; Coast View on Rügen (Jubilee Exhibition, Berlin, 1886).—Müller, 431.

RÄUBER, WILHELM (KARL), born at Marienwerder, West Prussia, July 11, 1849. Genre and portrait painter, pupil of Königsberg Academy, then (1872) of Wilhelm Diez in Munich, where he settled. Medal, Munich, 1883. Works: Hunting Privilege in Olden Times, Horse Bargain (1879); On By-Ways (1880); Travelling in Good and Bad Weather (1880); Rest (1881); Excursion; Scene before Tavern (1882); Surrender of Warsaw in 1656 (1883); Festive Entry of the Bride, Falcon Chase in 18th Century (1884).—Allgem. K. C., viii. 586; Illustr. Zeitg. (1880), i. 299; Kunst. Chronik, xix. 645; Meyer, Conv. Lex., xxi. 745; Zeitschr. f. b. K., xvii. 324; xix. 135.

RAUPP, KARL, born in Darmstadt, March 2, 1837. Genre and landscape painter, pupil in Frankfort of Städel Institute under Jakob Becker, then of Munich Academy under Piloty (1860–66); became professor at the Industrial Art School at Nuremberg in 1868, but afterwards returned to Munich. Works: Two Mothers; Return of Country Postwoman on Christmas Eve; Mid-day Bell during Harvest (1866); Sunday Morning in Hesse; Falling Leaves; Rain in May; Return Home before Storm; The Prussians are Coming! General Military Duty; At Home; Secret Farewell; Peasant Girl Resting under a Tree, Darmstadt Museum; Thunder-Storm; On the Silent Waves; Hour of Chatting; A Storm is Coming! (1882), Dresden Museum; Boating on Chiem Lake (1883); Merry Journey (1884); Ave Maria; Safely Landed, (Jubilee Exhibition, Berlin, 1886).—Illustr. Zeitg. (1883), i. 491; ii. 97; La Ilustracion (1883), ii. 275; Kunst-Chronik, xviii. 308; N. illustr. Zeitg. (1885), i. 288; Land und Meer (1869), i. 11; (1880), i. 169.



RAVANA, DEATH OF, Fernand *Cormon*, bought by the State. The result of the struggle between the ten-headed and twenty-armed giant Ravana and Rama (Vishnu in-

carnate), as related in the Râmayana. The picture represents the finding of the body on the field of battle by the favourite and

Reading the Will, Sir David Wilkie, New Munich Gallery.

the other wives of the King of Lanka (Ceylon). Salon, 1875; bought by Ministry of Fine Arts.

RAVAUT, RENÉ HENRI, born in Paris; contemporary. History and portrait painter, pupil of Laurens and Butin. Medal, 3d class, 1880. Works: Awaking (1879); Raising of a Child by St. Benedict (1880); Deluge (1881); The Imprudent, The Caldron (1882); St. Colomban (1883); St. Julia, (1884); Quai at Trouville (1885).

RAVEN, JOHN S., born in Suffolk, England, Aug. 21, 1829, died at Harlech, Wales, July 14, 1877. Landscape painter, son of Rev. J. Raven, an amateur water-colour painter; self-taught, first exhibited at the Royal Academy, in 1845, Salmsley Church. Works: Hampshire Homestead, Monk's Walk (1872); The Lesser Light to rule the Night (1873); The Heavens declare the Glory of God (1875). He was accidentally drowned while bathing.—Redgrave.

RAVENSTEIN, PAUL VON, born in Breslau, Oct. 23, 1854. Landscape painter, pupil in Carlsruhe, of Gude, studied nature in the Silesian mountains, the German Alps, and Italy. Works: Oak Landscape at Evening; Road near Partenkirchen; Antique Baths at Albano (1880).—Müller, 432.

RAVENZWAAY, JAN VAN, born at Hilversum, Nov. 29, 1790, died there March 2, 1869. Landscape and animal painter, pupil at Amersfoort of Jordanus Hoorn (1753–1833), then of Pieter Gerardus van Os, who had settled near Hilversum; visited Belgium, Switzerland and Germany, and settled at Westerborg, Drenthe. Member of Amsterdam Academy, 1822. Works; Pasture with Cattle, Sheep Stable, Cow Stable, Amsterdam Museum.—Immerzeel, iii. 2; Nagler, xii. 339.

RAVESTEYN, JAN VAN, born at The Hague in 1572 (?), died there, buried June 21, 1657. Dutch school; portrait painter,

Rebekah and Eliezer, Murillo, Madrid Museum.

master of the Hague guild in 1615; painted assemblies of magistrates and corporations with great skill, in the manner of Mierevelt. Works: Civic Guard, Officers of do. (1616), Banquet of Town Council (1618), Meeting

of Council (1636), Town Hall, Hague; Series of portraits (24) of Colonels (1611, 1612, 1615, 1616, 1621, 1624), Museum, ib.; five portraits, Amsterdam Museum; two do. (one dated, 1616), Brussels Museum; Female portraits (2, 1633, 1634), Louvre, Paris; Family Group, Portrait of a Lawyer (1622), Brunswick Gallery; Old Man in Armour (1605), Dresden Gallery; Scholar and Little Daughter, Male Portrait (1633), Berlin Museum; Male Portrait (1622), two

Rebekah and Eliezer, Nicolas Poussin, Louvre.

others, Old Pinakothek, Munich; others in Copenhagen, Gotha, Oldenburg (1620), and Turin (3) Galleries; Portrait of Lucretia van der Meulen, Historical Society, New

J. Ravestein

York.—Archief v. ned. Kunstgesch., iii. 261, 285; iv. 3; Burger, Musées, i. 57; ii. 195; Kramm, v. 1341; Kunstkronijk (1867), 83, 86; Kugler (Crowe), ii. 355; Riegel, Beiträge, i. 125; ii. 198.

RAZZI. See *Sodoma.*

READ, THOMAS BUCHANAN, born in Chester County, Pa., March 12, 1822, died in New York, May 11, 1872. Portrait and genre painter; began the study of sculpture in Cincinnati in 1839, but soon turned his attention to painting. In 1841 he opened a studio in New York, and afterwards painted in Philadelphia and Boston. Visited Europe in 1850, and after studying in Florence settled in Rome, whence he made occasional visits to America, during one of which he died. Works: Portrait of George Peabody (Peabody Institute, Baltimore); Star of Bethlehem; Water-Sprite; Sheridan's Ride; Lost Pleiad; Undine; Excelsior (Mrs. Joseph Harrison, Philadelphia). Mr. Read was better known as a poet than as a painter. —Tuckerman, 460; Kunst-Chronik, vii. 348.

READING THE WILL, Sir David *Wilkie*, New Munich Gallery; canvas. A party gathered in a room listening to the reading of a will by a lawyer, who is seated at a table in centre; group of 21 figures. Painted in 1820 for King of Bavaria, who paid for it

£425; sold after his death for £1,200 and placed in New Pinakothek. Engraved by J. Burnet.—Redgrave, Century, ii. 269; Heaton, Works of Sir D. W.

REBEKAH AND ELIEZER, *Murillo*, Madrid Museum; canvas, H. 3 ft. 6 in. × 5 ft. Eliezer drinks from a copper kettle held by Rebekah, who, with three other maidens bearing jars, stands near a well at right; at left, in middle distance, men and camels; background, landscape with mountains. In second manner. Etched by E. Buxo; lithographed by F. Decraein; C. Mugica.—Curtis, 118; Madraza, 467.

Rebekah and Eliezer, Paolo Veronese (?), Louvre.

By Nicolas *Poussin*, Louvre; canvas, H. 3 ft. 10 in. × 6 ft. 6 in. In centre, near a well, Eliezer offers necklaces and bracelets to Rebekah, who seems to hesitate to accept them; at right, three young girls; at left, a group of nine women; in background, hills with buildings. Painted in Rome in 1648 for M. Pointel, on whose death passed to Duc de Richelieu, and finally to Louis XIV. Engraved by G. Rousselet (1677); G. Audran; Picart le Romain; Bouchers-Desnoyers.—Cat. Louvre; Filhol, i. Pl. 49; Landon, Musée, i. Pl. 49; Smith, viii. 5.

By Paolo *Veronese* (?) Louvre, H. 8 ft. 1 in. × 11 ft. 4 in.; transferred to new canvas in 1834, and former size reduced. Eliezer, beside a well, at the foot of a ruin shaded by trees, presents to Rebekah jewels which two negroes have brought; at left, several dromedaries. Formerly in Casa Bonaldi, Venice; bought by Jabach, and sold by him to Louis XIV. Engraved by Moyreau.—Cab. Crozat, ii. Pl. 13; Villot, Cat. Louvre.

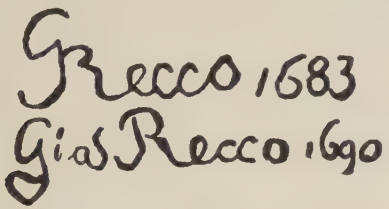
REBELL, JOSEF, born in Vienna, Jan. 11, 1787, died in Dresden, Dec. 18, 1828. Landscape painter, pupil of Vienna Academy under Wutky, went in 1809 to Milan, painted there for Eugène Beauharnais, then in Naples (1811–15) for Murat; went to Rome, and in 1824 was called to Vienna as director of the Belvedere Gallery. Works: Storm near Grotto of Foccia near Naples, Portici with Vesuvius, Italian Landscape at Sunset (1819), Vienna Museum; do. at Sunrise, do. with Figures, Ferdinandeum, Innsbruck; Mole of Portici (1818), View near Amalfi, Coast near Capri, Stormy Sea, New Pinakothek, Munich; View of Capri, Casamicciola on Ischia, Schack Gallery, ib.; Castle Persenbeug on the Danube, Czernin Gallery, Vienna; Arco di Focci near Cumae during Storm (1828), National Gallery, Berlin.—Hormayr, Archiv. (1823), 339; (1829), No. 30; Kunstbl. (1860), iii. 320; Cotta's Kunstbl. (1820), 263; (1829), 87; N. Necrol. der D. (1828), 859; Schack, Meine Gemäldesammlung (1884), 205; Wurzbach, xxv. 78.

RECAMATORI, GIOVANNI DE'. See *Giovanni* da Udine.

RÉCAMIER, MADAME, SALON OF, William Quiller *Orchardson*, London; can-

vas, H. 4 ft. 10 in. × 8 ft. The hostess, seated at the right upon a sofa, is the centre of a group including Canova, Cuvier, Fouché, Delille, and Metternich, while at the other end of the salon a second group, including Lucien Bonaparte, Talleyrand, Brillat-Savarin, Talma, Bernadotte, and Sieyès, are gathered around Madame de Staël. Royal Academy, 1885.

RECCO, GIUSEPPE, born at Naples in 1634, died there in 1695. Neapolitan school; still-life painter, pupil of Porpera, but seems to have been influenced by other masters, especially Marseus van Schrick. The King of Spain made him a knight of



Calatrava in 1667 and summoned him to his court. Works: Four pictures with Fish and other Marine Animals, Madrid Museum; Dead Fish watched by Dog, Suermondt Museum, Aix-la-Chapelle; Fruit-Piece, Hausmann Collection, Hanover; Animal Life around Pool (2), Schwerin Gallery; Fishes, Wiesbaden Gallery; Flowers and Dead Game, Naples Museum; A Thief, New York Museum. His daughter Elena excelled in the same branch of art.—Madrazo; Schlie, 513.

RECHBERGER, FRANZ, born in Vienna, Oct. 4, 1771, died there in 1842. Landscape painter, pupil of Vienna Academy under F. A. Brandt; afterwards custodian of the Albertina in Vienna. Works: Landscape with Temple of Vesta, Vienna Academy; Views in Italy, Styria, Saxony.—Wurzbach, xxv. 95; Nagler, Mon., ii. 863.

REDGRAVE, RICHARD, born in London, April 30, 1804. Landscape and genre painter, pupil of Royal Academy, where he exhibited his first picture, River Brent near Hanwell, in 1825; elected an A.R.A. in 1840, and R.A. in 1850; is an honorary retired Academician. Has held several official positions in the government art institutions and is general inspector of art schools. Works: Cymbeline (1833); Gulliver on the Farmer's Table (1837); Quinten Massys, Olivia's Return (1838); Reduced Gentleman's Daughter, Cure of Paracelsus (1840); Vicar of Wakefield finding his Lost Daughter (1841); Ophelia, Cinderella (1842); Fashion's Slaves (1847); Country Cousins (1848); Marquis and Griselda (1850); Flight into Egypt (1851); Well-Known Footstep, Moorland Child (1857); Strayed Flock (1861); Way through the Woods (1863); Jane Shore (1864); Woodman's Dinner (1866); Eugene Aram (1868); Jack-o'-Lantern (1870); Charcoal Burners (1871); Expectation (1872); Sermons in Stones (1874); Mill Pool, Starting for a Holiday (1875); Calling the Sheep, Oak of the Millhead (1876); Deserted (1877); The Heir Come of Age, Friday Street (1878); Hidden Among the Hills (1881).—Art Journal (1850), 48; (1859), 205; Zeitschr. f. b. K., v. 375.

REFORMATION, AGE OF, Wilhelm von *Kaulbach*, New Museum, Berlin; mural painting, staircase hall. Church interior; Luther, standing before the altar, in centre, raises the Bible in his hands; at sides, people at communion; the aisles are filled with modern representative men; in background, a choir singing. Cartoon, Mrs. Durfee, Fall River, Mass.

REGEMORTER, IGNATIUS JOSEPHUS VAN, born at Antwerp, Dec. 4, 1785, died there, July 20, 1873. Landscape and genre painter, son and pupil of Petrus Johannes van Regemorter. He went in 1809 to Paris, where he studied after the masterpieces in the Musée Napoleon, and then from nature on the banks of the Meuse, and in Luxembourg. Won prizes in Antwerp, Ghent, and Brussels; member of Institute of the Netherlands in 1829, and of Amsterdam Academy. Order of Leopold, 1855. Works: Fishmarket of Antwerp (1827), Jan Steen's Household (1828), Am-

sterdam Museum ; Interior of Garret, Man and Wife at Table in Front of House (1839), New Pinakothek, Munich ; Rembrandt painting an Ape in a Family-Group (1832); Wedding of Jan Steen (1836) ; Van Craesbecke testing his Wife's Love (1839); Wedding of Prince de Ligne (1841) ; King Leopold I. and Queen Victoria visiting Tomb of Rubens (1843) ; Peasant Brawl, Italian Family Travelling (1854) ; Kirmess near Antwerp (1860).—Immerzeel, iii. 8 ; Kramm, v. 1344.

REGEMORTER, PETRUS JOHANNES VAN, born in Antwerp, Sept. 8, 1755, died there, Nov. 17, 1830. Genre and landscape painter, pupil of Antwerp Academy, and perfected himself by study of old masters in a private gallery at Antwerp. Dean of the guild in 1785 ; professor at the Academy in 1796–1804. He was one of the delegates sent to Paris by the city of Antwerp in 1815 to reclaim the pictures carried off by the French in 1794, and on his return was awarded a medal struck in his honour. Excelled in painting moonlight scenes, and possessed an unusual talent for restoring old pictures, of which he saved more than three thousand for posterity ; formed many pupils. Works : Figures in Landscape by Lucas van Uden, Antwerp Museum ; Peasant Company in Vine Arbour (1796), Assembly of Ladies and Gentlemen (2), Gotha Museum.—Cat. du Mus. d'Anvers, 513 ; Immerzeel, iii. 7.

REGILLO. See *Pordenone.*

REGIMENT, PASSING (Régiment qui passe), Édouard *Detaille*, Corcoran Gallery, Washington ; canvas, 4 ft. 2 in. square. A regiment of the line passing down the Boulevard St. Martin at the close of a wet, snowy day in December. On extreme right is a portrait of Meissonier ; in background, Portes St. Martin and St. Denis. Salon, 1875 ; exhibited in Brussels, where bought for Corcoran Gallery.—Art Treasures of America, i. 7 ; Corcoran Gal. Cat.

REGNAULT, (ALEXANDRE GEORGES) HENRI, born in Paris, Oct. 30, 1843, died there, Jan. 19, 1871. Genre painter, pupil of Montfort, Lamothe and Cabanel. Won the grand prix de Rome in 1866, and spent the next two years in Italy ; then went to Spain, where he made himself famous by an equestrian portrait of General Prim. In 1869 he revisited Italy, and in the next year went to Africa, whence he returned to fight in the German War, and was killed at Buzenval during a sortie of the 69th Battalion of the National Guards, in which he had enrolled himself. His untimely death threw a halo about his name, and enhanced the already great reputation which he enjoyed as a painter of uncommon talent, surpassed by few in energy of expression and feeling for colour. Works : *Automedon* (1867), Boston Museum, 1884, on deposit ; Portrait of General Prim (1869), Louvre ; Judith (1869) ; *Salome* (1870); *Execution* in Granada (1870), Louvre ; Judith and Holofernes, Marseilles Museum ; Veturia at the Feet of Coriolanus ; Thetis giving to Achilles the Arms of Vulcan ; Going to the Fantasia in Tangiers, (Knoedler and Company, New York) ; The Pasha leaving Tangiers (left unfinished) ; Haoua ; Hassan and Namouna ; Inside a Harem ; Mountain Road in the Pyrenees, John G. Johnson, Philadelphia.—Bellier, ii. 350 ; Ch. Blanc, Artistes de mon Temps, 347 ; Baillière, Henri Regnault (Paris, 1872); Claretie, Peintres, etc. (1882), i. 1 ; Cazalis, Henri Regnault (Paris, 1872); Gaz. des B. Arts (1872), v. 66 ; (1873), vii. 119 ; (1882), xxv. 430 ; Old and New, xi. 99 ; Hamerton, Mod. Frenchmen, 334 ; Marx, H. Regnault (Paris, 1886) ; Nation, xvi. 13 ; Temple Bar, lviii. 344 ; D. Rundschau, xvi. 306 ; Zeitschr. f. b. K., xv. 93.

REGNAULT, JEAN BAPTISTE, Baron, born in Paris, Oct. 19, 1754, died there, Nov. 12, 1829. Genre painter, pupil of Bardin

at Rome in 1769; returned to Paris, won the 2d prix in 1775 and the grand prix de Rome in 1776, with his Alexander and Diogenes. Member French Academy, 1783; professor in 1795; received the title of baron in 1819. His school was for a time the rival of that of David.

Among his pupils were Hersent, Guérin, Blondel, Boissellier, and Richomme. Works: Baptism of Christ (1776); Education of *Achilles* (1783), Descent from the Cross (1789), Pygmalion and Venus (1785), Origin of Painting, Three Graces, Louvre; Death of Priam (1785), Amiens Museum; Cupid and Psyche, The Three Graces, Angers Museum; Education of Achilles (sketch for painting in Louvre), Avignon Museum; Deluge, Compiègne Palace; Pygmalion in Love with his Statue, Fontainebleau Palace; Orestes and Iphigenia meeting in Tauris (1787), Marseilles Museum; Male Heads (2), Montpellier Museum; Young Girl, Orléans Museum; The Senate receiving the Flags captured in the Campaign against Austria (1808), Marriage of Prince Jérôme Bonaparte (1810), Death of General Desaix at Marengo, Portrait of Comte Montalivet (1810), Versailles Museum; A Genius showing to France Liberty or Death (1795),

Kunsthalle, Hamburg.—Bellier, ii. 351; Ch. Blanc, École française; Journal des Artistes, 1829; Lejeune, Guide, i. 387; L'Universel (1829), No. 339; Meyer, Gesch., 77; Quatremère de Quincy, Notice historique sur la vie, etc. (Paris, 1834); Villot, Cat. Louvre.

REGNIER, JACQUES AUGUSTIN, born in Paris, Aug. 28, 1787, died there, June 2, 1860. Landscape painter, pupil of Victor Bertin. Medals: 2d class, 1819; 1st class, 1828; L. of Honour, 1837. Works: Woods in Puy; Coucy-le-Château; Paris from the Champ de Mars; King Arthur's Tomb; Monks Praying; Joan of Arc, Fontainebleau Gallery; Cemetery of Royat; Bridge of Batigny, Drinking-Place at Pierrefonds (1834); Saint-Jean-au-Bois; Forest of Compiègne, Ruins of Pierrefonds (1835); View in Forest of Compiègne (1836); View near the Grande Chartreuse of Grenoble (1850), Chartres Museum; Entrance to Forest, Arras Museum; Carthusian Monastery in Auvergne, Toulouse Museum.—Bellier, ii. 353.

REGULUS LEAVING ROME, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 3 ft. × 4 ft. Marcus Atilius Regulus was allowed by the Carthaginians to go back to Rome, after five years' captivity, in order to negotiate a peace, promising to return if unsuccessful. He advised the Senate not to make peace, and, fulfilling his promise, was put to death, about B.C. 250. Painted in Rome, 1829; British Institute, 1837; Turner Collection. Engraved by D. Wilson; S. Bradshaw in Turner Gallery.

REHBERG, FRIEDRICH, born at Hanover, Oct. 22, 1758, died in Munich, Aug. 20, 1835. History and portrait painter, pupil in Leipsic of Oeser and in Dresden of Casanova and Schenau; went in 1777 to Rome, where he studied the old masters under Mengs and was closely allied with David; returned to Hanover in 1783, and painted many portraits; went as instructor in drawing to Dessau in 1784, became member of Berlin Academy in 1786, and professor in 1787; went again to Rome and in 1791 to Naples, visited London in 1813–14, and left Rome in 1820 to settle in Munich. Works: Belisarius (1790, prize, Berlin Academy); Œdipus and Antigone (twice); Cain's Fratricide; Julius Sabinus (twice); Bacchus, Cupid, and Bathyllus (8 times); Orpheus and Eurydice (2); Jupiter and Venus (twice);

Narcissus; Venus and Cupid; Cupid and Psyche; Æneas and Dido; Metabus instructing his Daughter in Archery; Niobe with her Children; Endymion; Allegory on Dethronement of Napoleon (1814); Panorama of Innsbruck (5, 1819).—Andresen, ii. 61; Goethe, Winckelmann, ii. 150; Nagler, xii. 373; do., Mon., ii. 864; Naumann, iii. 140.

REHN, FRANK KNOX MORTON, born in Philadelphia, Pa., April 12, 1848. Marine painter, pupil of the Pennsylvania Academy. Exhibited first at National Academy, New York, in 1879. First prize for marine at St. Louis Exhibition, 1882; prize for water colour, New York, 1885; gold medal, 2d Prize Fund Exhibition, New York, 1886. Studio in New York. Works in oil: Fishing Boats in a Calm, High Tide—Cape Elizabeth (1879); Portland Light-House, Surf—New Jersey Coast (1880); Sun-shower—Atlantic Coast (1881), T. B. Clarke, New York; Old Fish Houses—Gloucester Harbour, Bracket's Cove—Maine (1882); Ocean Beach—New Jersey, Sundown (1883); Bay of Fundy, Little Good Harbour Beach—Massachusetts Coast (1884); Drifted on the Reef, Fishermen's Huts (1885); Incoming Fog, Three Fishers (1886).

REID, JOHN R., born in England; contemporary. Genre and portrait painter, exhibits at Royal Academy and Grosvenor Gallery. Medal, Jubilee Exhibition, Berlin, 1886. Works: Forbidden Ground (1877); Village Belle, Toil and Pleasure (1879); Peace and War (1881); Leaving the Old Home, Homeless and Homewards, Dead for a Ducat—Dead (1882); Darby and Joan, A Spill, The Yarn (1883); An Ugly Customer, Rival Grandfathers (1884); The Fatherless, The Mermaid, Seed Time—Cornwall (1885); The Shipwreck, Calm Evening (1886).

REIFFENSTEIN, KARL THEODOR, born in Frankfort, Jan. 12, 1820. Landscape painter, pupil of Städel Institute under Veit and Jakob Becker, and studied nature in the mountains of Middle Germany, in Switzerland, Belgium, England, France, and Italy. Medal, Vienna, 1873. Corresponding member of Cercle artistique in Belgium, 1768. Works: Forest Stillness (1845), Magdeburg Gallery; Black Pond in the Riesengebirge (1855); Lake Vierwaldstädt, The Orteler (1856); Morning in the Ramsau (1857); 17 Views of Castle Waldleiningen and Amorbach in the Odenwald (1857), Queen Victoria; Acqua Claudia near Rome; Approach to Burg Landskron; The Dachstein (1861); Castle Braunfels (1866); Picturesque and Romantic Frankfort (1,700 water-colours, 1875), Archival. Museum, Frankfort.—Kaulen, 247; Müller, 433.

REIGNIER, JEAN, born in Lyons, Aug. 3, 1815, died there in January, 1886. Flower painter, pupil of the Lyons School of Art, where he became professor in 1854. Medals: 2d class, 1848, 1861; L. of Honour, 1863. Works: Garland around Cross by which is a Dog as Emblem of Fidelity (1842), Nîmes Museum; Memorial to the Flower-Painter Berjon Antoine (1845); do. to Queen of Belgium (1852); do. to Queen Hortense (1857), Lyons Museum; Fruits, Grenoble Museum.—Bellier, ii. 354.

REINAGLE, PHILIP, born in 1749, died at Chelsea, Nov. 27, 1833. Portrait, landscape, and animal painter, pupil of Allan Ramsay in portraiture, and student at Royal Academy in 1769; elected an A.R.A. in 1787, and R.A. in 1812. Painted chiefly hunting and sporting subjects, many of which were engraved by J. Scott. Also made copies of the Dutch masters, some of which have passed as originals. His son, Richard Ramsay Reinagle (1775–1862, R.A. 1823), was a landscape and animal painter; and his grandson, George Philip Reinagle, son of Richard Ramsay (1802–35), was a marine painter.—Redgrave; Sandby, i. 345.

REINER, WENZEL LORENZ, born at Prague in 1686, died there, Oct. 9, 1743. German school; history, genre, and landscape painter, pupil of Peter Brandel, and of Schweiger in Prague. His early battle-pieces resemble those of Pieter van Bloe-

men. Painted equally well in fresco and oil. Works: Martyrdom of Jesuit Missionaries (4), Prague Gallery; Orpheus charming the Animals, Landscape with Horses, do. with Birds, Nostitz Gallery, Prague; Altarpiece, St. Peter's, ib.; do., All Saints and St. Jacob's, ib.; Frescos in Crusaders' Church, ib.; do., St. Thomas, St. Ægidius, Loretto, and Ursulines, ib.; Fall of the Giants, Czernin Palace, ib.; Battle-Piece, Count Krakowsky-Kolowrat, ib.; Campo Vaccino in Rome, Golden House of Nero, ib., Dresden Gallery.—Dlabacz, ii. 551; D. Kunstbl. (1850), 413; Kugler (Crowe), ii. 553; Wurzbach, xxv. 202.

REINHART, BENJAMIN FRANKLIN, born at Waynesburg, Penn., Aug. 29, 1829, died in Philadelphia, May 3, 1885. Portrait, genre, and history painter, studied in Düsseldorf, Paris, and Rome in 1850–53; went in 1861 to England, whence he returned to America in 1868 and travelled in the South and West. Elected an A.N.A. in 1872. Works: Cleopatra (1865); After the Crucifixion (1875); Katrina Van Tassel, Pocahontas (1878); Nymphs of the Wood (1879); Captain Kidd and the Governor, Baby Mine (1884). Portraits: Princess of Wales; Countess of Portsmouth; Lady Fane Tempest; Lord Brougham; Carlyle; Tennyson; Charles O'Conor; Chief Justice Daly; Bishop McIlvaine; John Phillips, R.A.

REINHART, CHARLES STANLEY, born at Pittsburgh, Pa., in 1844. Genre painter, studied in Paris and at the Royal Academy, Munich, under Professors Streyhüber and Otto. Has drawn illustrations for several American periodicals, and exhibited works in oil, water-colour, and black and white, at the National Academy in New York, where his professional life has chiefly been passed. Member of art clubs in Munich, Pittsburgh, and New York. Studio in Paris, 1882–86. Works in oil: Clearing Up, Caught Napping (1875); Reconnoitring (1876); Rebuke (1877); September Morning (1879); Old Life-Boat (1880); Coast of Normandy (1882); In a Garden (1883); Mussel Fisherwoman, Flats at Villerville (1884); Sunday (1885); English Garden, Fisherman of Villerville (1886). Water-colours: Gathering Wood, Close of Day (1877); At the Ferry (1878).

REINHART, (JOHANN) CHRISTIAN, born near Hof, Franconia, Jan. 24, 1761, died in Rome, June 8, 1847. Landscape and animal painter, pupil in Leipsic of Oeser, and in Dresden of Klengel; after painting for Duke

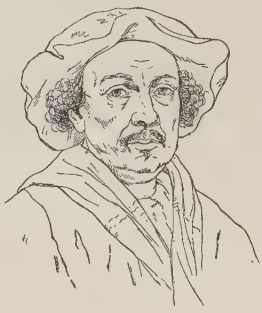
of Meiningen, went in 1789 to Rome, where he was allied with Koch, Carstens, Fernow, Voogd, and Wagner; visited Naples in 1804–5, made excavations at Ostia in 1810–11, and became member of Berlin Academy in 1810, of Accademia S. Luca in Rome in 1813, and of Munich Academy in 1830. Works: Landscape with Cain and Abel, do. with Story of Queen Hypsipyle, Städel Gallery, Frankfort; Storm Landscape (1824); Landscape with Psyche (1829), Leipsic Museum; Four Views near Rome (two dated 1836, 1846), New Pinakothek, Munich; Ideal Landscape, Gotha Gallery; Acqua Acetosa near Rome, Landscape with Castle, do. with Bathers, Kohlrausch Collection, Hanover; Storm Landscape, Stuttgart Museum; eight Historical Landscapes (1825), Villa Massimi, Rome.—Andresen, i. 177; Förster, iv. 81; Goethe, Winckelmann, ii. 172; Kugler, kl. Schr., iii. 46; Nagler, xii. 399; Riegel, Gesch. des Wiederauflebens der d. K., 123, 334; Zeitschr. f. b. K., xviii. 67.

REINHOLD, FRIEDRICH PHILIPP, born at Gera in 1779, died in Vienna, April 22, 1840. Landscape painter, first instructed in Dresden, then pupil of Vienna Academy, and the head of a numerous family of artists; painted at first history and por-

traits, took up landscape painting in 1814, and soon acquired reputation and great favour in Vienna. Works: Peasant Cottage with Two Women and a Child, Hohenstaufen Mountain seen from Aigen, Vienna Museum; Ideal Landscapes (1816, 1820, 1822, 3; 1826, 3; 1835); Cemetery with Chapel, Cupid shedding Arrows among the Animals (1824); Views in Salzburg (3), do. in Sorrento (1832); St. George's Fight with the Dragon (1834); Grass Mower Drinking (1837); The Outcast (1838). His sons, Franz and Friedrich, were also landscape painters, and exhibited in Vienna in 1816–50. Landscape by Franz in Vienna Museum.—Hormayr, Archiv (1821), Nos. 27, 28; (1822), Nos. 95, 152; (1824), Nos. 105, 106; Wurzbach, xxv. 217.

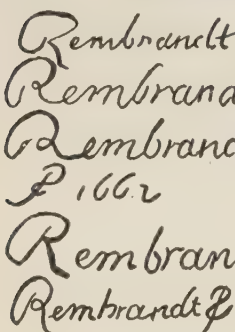
REINHOLD, HEINRICH, born at Gera in 1790, died at Albano, Jan. 15, 1825. Landscape painter, brother of preceding, studied first in Dresden, then at Vienna Academy, and in 1809–14 in Paris; went to Rome in 1819. Works: Capo d'Orlando on Coast of Sicily (1821), National Gallery, Berlin; Capuchin Garden near Sorrento, New Pinakothek, Munich; View in Carinthian Alps; Grotto La Cucumella in Naples; View of Capri; View in Piano di Sorrento, Leipsic Museum; View of Ætna from Taormina. His younger brother, Gustav, landscape painter, pupil of Friedrich Philipp, exhibited in Vienna in 1826–46, and lived also some time in Rome.—Hormayr, Archiv (1821), 108; N. Necrol. der D. (1825), 1279; Riegel, Gesch. des Wiederauflebens der d. K., 337; Wurzbach, xxv. 220.

REMBRANDT VAN RYN, born in Leyden, July 15, 1607, died in Amsterdam, buried Oct. 8, 1669. Dutch school; his father, Harmen Gerritsz, a miller, and his mother, Neeltgen Willems van Suyddtbroek, daughter of a baker, lived in a house situated in the Weddersteeg (Street of the Tank), near the Witte Poort (White Gate) and there Rembrandt was born. Having little taste for books, and a strong natural love of art, he was early apprenticed for three years to Iakob Isaacz van Swanenburch, a second-rate painter, who had settled at Leyden in 1617 after his return from Italy. Then followed six months' study with Pieter Lastman, and a return to Leyden about 1624. Rembrandt's earliest signed works date from 1627. Three years later (1630) he removed from Leyden to Amsterdam, where he spent the remainder of his life. He never left Holland, and in it visited only Dordrecht, Friesland, Gueldres, and perhaps Clèves. With his first wife, Saskia van Ulenburgh, whom he married in 1634, and who died in 1642, he lived very happily, and the portraits of her at Cassel (1633), Dresden (1633, 1641?), and Berlin (1643), are among his finest works. They lived in a house at Amsterdam, in the Breedstraat, where he collected many fine Italian and Dutch pictures, glass, armour, porcelain, etc. Here he painted, etched, and directed the studies of numerous pupils. For fourteen years after Saskia's death Rembrandt and his son, Titus, lived in this house, at the end of which time, as his affairs were hopelessly involved, it was sold by auction with its contents. For the remainder of his days the great artist lived in comparative poverty. As etcher and painter, he holds a unique place in the history of art. No one has rivalled him in the management of light and shade; few in colour, in character, in the expression of homely but deep sentiment. Absolutely original, he taught many able scholars, whose best efforts only show how unapproachable he is. Works: Old Man with Gorget and Turban (1630 or 1631), Portrait of Coppenol (1631), Youth (1634), Portrait of a Turk (1636?), Sobrisky Portrait (1636?), Elderly Lady (1637 or 1638), Rembrandt's Mother (1640), Rabbi Manasseh Ben Israel (1645),



Warrior (1650), Three Female Portraits (1654), Two Portraits of Old Men (1654), Young Lady at Toilet Table (1654), Young Woman (1656), Girl with Broom, Portrait of a Youth (1660), Male do. (1666), Incredulity of St. *Thomas* (1634), Descent from the Cross (1634), Workers in the Vineyard (1637), Return of *Prodigal* Son, Sacrifice of *Abraham* (1635), Denial of St. *Peter*, Hermitage, St. Petersburg; *Susanna* (1633), Youssoupoff Collection, St. Petersburg; St. Anastasius (1631), Saskia? (1632), Old Man (1633?), Rembrandt's Cook (1651), Old Man and his Wife (1655), Oath of Ziska (1662), Stockholm Museum; Dutch Noble and his Wife (1656), Christ at Emmaus (1648), Copenhagen Museum; Old Woman, Moltke Collection, Copenhagen; *Presentation* in Temple (1631), Lesson in *Anatomy* (1632), *Susanna* (1637), Portrait of a Youth, do. of Rembrandt, Hague Museum; *Sortie* of the Banning Cock Company (1642), *Jewish* Bride (1657?), *Syndics* of the Cloth Hall (1661), Fragment of Lesson in Anatomy (1656), Female Portrait, Amsterdam Museum; Allegory on Westphalian Peace (1648), Rotterdam Museum; Burgomaster Six, Van Six Collection; Young Angler, Old Jew, Woman, Antwerp Museum; Male Portrait (1641), Old Lady's do. (1654), Brussels Museum; Two Portraits of *Saskia* (1633 and 1641?), Rape of *Ganymede* (1645), Seven Male Portraits, *Samson's* Wedding (1638), Sacrifice of *Manoah* (1641), Rembrandt and his First Wife, Rembrandt (1657), Landscape, Dresden Gallery; Old Man, Turk (bust), Portraits of Flinck and his Wife, do. of a Young Lady and a Young Man, *Nativity*, *Descent* from the Cross (1653), *Resurrection*, Abraham and Hagar, Landscape, Christ in the Temple, Munich Gallery; Wife of Tobias with the Goat (1645), Joseph's Dream (1645), Moses breaking the Tablets (1659), Jacob wrestling with the Angel, Money Changer (1627), Rape of *Proserpine*, *Joseph* and Potiphar's Wife (1655), Vision of Daniel, Portrait of *Saskia* (1643), do. of a Rabbi (1645), do. of himself (2), Samson threatening his Father-in-Law, Berlin Museum; Six Portraits of Old Men (1630), do. (1632), do. (1635, 1656), Portrait of Lieven van Coppenol (1632); do. of *Saskia* (1633), do. of Young Man (1633), do. of Jan Krul (1634), Man with Helmet (1634), *Samson* and Delilah (1636), Winter Scene (1636), Male Portrait (1639), Young Lady (1642), Holy Family (1646), Landscape (1653), Man in Armour (1655), Standard-Bearer (1655), *Jacob's* Blessing (1656), Two Male Portraits (1656), Portrait of Rembrandt (1656), do. of Bruyningh (1658), Cassel Gallery; Portrait of Grotius (1631), Student Philosophers (1633), Lady (1633), Warrior (1638), Noli me Tangere (1653), Landscape (1656), *Rembrandt* and Family (1662–64), Brunswick Gallery; St. Paul in Prison (1627), Stuttgart Gallery; Two Female Portraits, Städel Gallery, Frankfort; St. Paul (1636), Rembrandt's Mother (1639), Vienna Museum; *Raphael* leaving Tobias (1637), Good *Samaritan* (1648), St. Matthew (1661), *Supper* at Emmaus (1648), *Philosopher* in Meditation (1633), Ménage du Menuisier (1640), Venus and Cupid, Four Portraits of Rembrandt (1633, 1634, 1637, 1660), Old Man (1638), Young do. (1658), Woman at the Bath (2, one dated 1654), Male (1651), and Female Portrait, Louvre, Paris; Artemisia, Madrid Museum; Deposition from the Cross, *Woman* taken in Adultery (1644), Adoration of the *Shepherds* (1646), Jew Merchant, Woman Bathing (1654), Landscape with Tobias and the Angel, Capuchin Friar, Rabbi (?), Portraits of Rembrandt (2, one dated 1640), do. of a Woman (1666), Male Portrait (1659), Old Lady (1634), Male Portrait (1635), National Gallery, London; The Door of the Sepulchre (1638), Portrait of Rembrandt (1642?), *Shipbuilder* (1633), The Burgomaster and his Wife, *Woman* with the Fan, Adoration of the *Magi* (1657), Buckingham Palace; Portraits of Burgomaster *Pellicorne*, his Wife, Son, and Daughter, Unjust Steward, Hertford House; Woman taken in Adultery, Isaac blessing Jacob, Blenheim sale, London, 1886; *Visitation*, *Man* with Falcon

and Wife, Portraits of Berghem and Wife, Landscape, Grosvenor House; *Rembrandt's* Mill, Marquis of Lansdowne; Male Portrait, St. John Preaching, Lord Dudley; Old Woman, Landscape, Lord Overstone; Feast of Belshazzar, Lord Derby; *Tribute* Money, Interior with Figures, Hope Collection; Daniel before Nebuchadnezzar, Lord Scarsdale; Standard-Bearer, Lord Warwick; Bust of a Young Man (1632), Girl at Window (1645), Dulwich Gallery; Jewish Rabbi, Turin Gallery; Old Man, Portrait of Rembrandt, Palazzo Pitti, Florence; Cottage Interior, Landscape, Uffizi, Florence; Le *Doreur* (1640), William Schaus, New York.



—Ch. Blanc, L'Œuvre complet de R. (Paris, 1880); Dutuit, L'Œuvre complet de R. (Paris, 1880); Amand-Durand, Œuvre de R. (Paris, 1880); Scheltema, Rembrandt (Paris, 1866); Mollett, Rembrandt (London, 1882); Vosmaer, Rembrandt (2d ed., 1877); Bode, Studien, 24, 29, 354, 359–611, 617; Burger, Trésors d'Art (3d ed., 1855), 244; Waagen, Treasures; Eug. Fromentin, les Maîtres d'Autrefois; Immerzeel, iii. 9; Jal, 1046; Kramm, v. 1346; vii. 122; Kugler (Crowe), ii. 363; Middleton, Descriptive Catalogue; Richter, Dulwich Cat.; Riegel, Beiträge, i. 67, 73, 88, 133, 146, 154; ii. 232, 265, 273; Gaz. des B. Arts (1885), xxxii. 328, 498; Graph. K., iii. 49; Kunst-Chronik, xii. 425, 457, 571, 697, 785; xvii. 267; xviii. 473; xix. 10; xxi. 705; Les Lettres et les Arts, i. 91; Zeitschr. f. b. K., i. 192; iv. 101, 159; v. 169, 237, 304; viii. 16, 145, 190, 234, 267, 343; x. 319 (Mittheilungen, iii. 37); xi. 125, 222 (Mittheilungen, iv. 42); xii. 32, 322; xiii. 224; xvii. 58, 386; xix. 30.

REMBRANDT, portraits, *Rembrandt.* There are more than forty portraits by himself, representing himself at different ages and with various accessories. Among those in public galleries are: Louvre (4, 1633, 1634, 1637, 1660); National Gallery, London (2, 1640, and about 1664); Dresden, (1657); Cassel (4); Hague (2); Carlsruhe; Brunswick; Gotha; Nuremberg; Berlin (2, 1634, and about 1634–35); Vienna (2, about 1658, and 1666–68); Naples; Uffizi, Florence (2); Palazzo Pitti, ib. (2); Fitzwilliam Museum, Cambridge (1650); Dulwich Gallery (1632); Buckingham Palace (about 1642); Lord Ashburton (old age); Bridgewater House (about 1657); Lansdowne House (old age); Grosvenor House (1630); Sir Richard Wallace (3, one dated 1643); Earl of Leconfield; Earl of Portarlington; Earl of Kinnaird; Duke of Bedford; Duke of Buccleugh; Lord Caledon; M. Secretan, Paris.—Bode, Studien; Vosmaer, Rembrandt; Smith, Cat. Raisonnée.

REMBRANDT AND HIS FAMILY, *Rembrandt,* Brunswick Gallery; H. 4 ft. 4 in. × 5 ft. 9 in.; signed. A lady seated, with a child on her lap, while two little girls of five and seven stand beside her; at left, standing, a man with brown hair and moustaches, giving a flower to one of the girls. The same persons as those represented in the *Jewish* Bride. — Mollett, Rembrandt, 73; Vosmaer, 301, 491.

REMBRANDT'S MILL, *Rembrandt,* Marquis of Lansdowne, Bowood; canvas, H. 2 ft. 8 in. × 3 ft. 2 in. A mill and a house in a landscape, with water below and figures; background, a luminous evening sky, with dark rain-clouds.—Waagen, Treasures, iii. 157.

REMY, MARIE, born in Berlin, Nov. 21, 1829. Flower painter, daughter and pupil of the history and portrait painter, August Remy, then studied with Hermine Stilke, and Theude Grönland; visited England, Paris, Switzerland, Tyrol, and Italy. Works: Italian Flowers and Fruits (26), National Gallery, Berlin.—Müller, 435.

RÉNARD, ÉMILE, born at Sèvres; contemporary. Landscape, genre, and portrait

painter, pupil of Cabanel and of César de Cock. Medal, 3d class, 1876. Works: Path in Woods of Sèvres, Pond in Woods of Chaville (1873); In the Woods, Autumn, Repose (1875); Grandmother's Portrait (1876), Luxembourg Museum; Bad News, Violetta (1878); Flotsam (1879); Antonietta (1880); Palm Sunday, The Little Arm of the Orge at Athis (1882); Repose, Seamstress Day (1883); Sweet Slumber (1885).

RENÉ D'ANJOU, surnamed the Good, born in castle of Angers in 1408, died in Provence in 1480. French school; illuminator, painter, poet, and patron of arts; second son of Louis II., Duke of Anjou, Comte de Provence and titular King of Naples. Summonzio, the Neapolitan writer, says that King René was a good painter in the Flemish style, but several pictures attributed to him are now shown to be by another hand; as, for example, the famous Triptych with the Burning Bush, etc., in the Cathedral at Aix, a work of Nicolas Froment of Avignon (1475), who was in King René's employ; and another Triptych by the same hand in the Uffizi. The illuminated MS. of "La tres douce mercy" (1497), at Vienna, is admitted to be the King's handiwork. Many pictures attributed to him in churches at Aix, Angers, Lyons, Avignon, and Marseilles, were destroyed during the revolution. Works attributed to King René: Diptych, Vision of S. Bernardino of Siena, Coronation of Virgin, Hospital at Villeneuve; Praying Cardinal, Avignon Museum; Portraits of Charles VII., and Philip the Good, Duke of Burgundy.—W. & W., ii. 78; Schnaase, viii. 321; Müntz, La Renaissance, 481; Michiels, iii. 187; Œuvres complètes du Roi René avec une biographie (Angers, 1845).

RENI, GUIDO. See *Guido* Reni.

RENOIR; contemporary. Genre, portrait, landscape, flower, and fruit painter; impressionist. Of his works were exhibited in New York, 1886: Femme au Corset, Head of Young Girl, The Bather (2), Flowers (2), Apples, Melons and Figs, Young Lady in a Garden, Fishermen's Children, On the Terrace, Déjeuner at Bougival, Box at the Opera, Rain in Paris, Dance at Bougival, Windy Day at Guernsey, In the Circus, A Servant, The Bath, Sail-Boats on the Argenteuil, Bather on Seashore, Woman Reading, Venice, After the Bath, Peonies, Child's Toilet, Preparing for the Bath, Geraniums and Cats, Summer, Winter, On Shore, Six Portraits.—La France, Dec. 8, 1884.

RENOUF, ÉMILE, born in Paris, June 23, 1845. Landscape, marine, and genre painter, pupil of Boulanger, Jules Lefèbvre, and Carolus-Duran. Medals: Paris, 2d class, 1880; Munich, 1st class, 1883. Visited America in October, 1886.

Works: Views near Honfleur (1870, 1872, 1873, 1875, 1877); After the Rain at Sunset, Tourne donc, mousse! (1876); Valley in Finistère (1877)! Maison du Haut-du-Vent at Mouth of the Seine (1878); End of Day, Last Repair, my poor friend! (1879); The Widow, La Pierre-des-Pendus (1880); A coup de main, Corcoran Gallery, Washington; After a Gust of Wind (1881); The Pilot (Wm. Schaus, New York), Lizzie (1883); Sunset (1884); A Tar (1885); Adrift (1886).—Meyer, Conv. Lex., xxi. 758; Zeitschr. f. b. K., xix. 258.

RENOUX, CHARLES CAÏUS, born in Paris in 1795, died there, March 15, 1846. Landscape and architecture painter. Medals: 2d class, 1822; 1st class, 1831; L. of Honour, 1838. Works: Interior of Saint-Étienne-du-Mont (1824), formerly in Luxembourg Museum; Views at Montélimart, Corps, and near Gérame, Subterranean do. in the Arena at Arles, Interior in 16th Century (1831); Taking of Château de l'Escalcette, 1676, do. of Ghent, 1678, do. of Philipsbourg, 1688, do. of Roses, 1693, do. of Palamos, 1694, Treaty between the Crusaders and Venetians in St. Mark's, 1201 (1839), Marriage of the Duc de Berry, 1816

(1843), Opening at the Louvre of the Legislative Session in 1823 (1843), Versailles Museum ; Henri d'Albret received into the Chapter at Auch, Amiens Museum ; Landscape with Factories, Interior of Monastery near Arles, Interior of a Vault, Landscape, do. with Figures, Bordeaux Museum ; Interior of Basle Cathedral, Colmar Museum ; Vault Interior, Lisieux Museum ; Rocks, Nantes Museum ; Rhine View (1831), Orléans Museum ; The Antiquary, Leipsic Museum.—Bellier, ii. 361.

RENT-DAY, Sir David *Wilkie*, John Chapman (?); canvas. Tenants paying their rent to the landlord, who is seated behind a table

Rent-Day, Sir David Wilkie, John Chapman (?).

at left ; at right, a table with several persons eating ; 18 figures. Painted in 1808 ; sold for £150 to Earl of Mulgrave, after whose death it was offered for sale, but bought in for 750 guineas; afterward sold to J. Chapman for about £2,000. Engraved by A. Raimbach. —Heaton, Works of Sir D. W.; Mollett, 30.

RENTZELL, AUGUST VON, born at Marienwerder, West Prussia, in 1810. Genre painter, pupil in Berlin of Karl Begas ; went for some time to Düsseldorf and settled in Berlin ; represents comical situations and little fatalities of human life. Works : Cab in Rainstorm claimed by Several Persons ; Late Packing (1842); Picture Dealer in Tyrolese Village ; In the Stable ; First Ride ; Sunday Morning ; Alpine Hunter ; Travellers on Austrian Frontier ; Afternoon on Lake Vierwaldstädt ; Mid-day Rest in the Open, Sleeping Grandmother (1847), Ravené Gallery, Berlin.— Rosenberg, Berl. Malerschule, 70.

REPOSE IN EGYPT, Paul *Delaroche*, Sir Richard Wallace, Bart., London. The Virgin seated with Infant Jesus asleep on her knees ; in background, St. Joseph. Called sometimes Vierge au lézard. Painted for Lord Hertford. Engraved by Martinet.— Larousse, xiii. 995.

By Anton van *Dyck*, Hermitage, St. Petersburg ; canvas, H. 7 ft. × 9 ft. 1 in. Same as the Palazzo Pitti picture, except that the angels are replaced by some partridges, whence sometimes called Madonna with the Partridges. In Collection of Charles I., valued at £40 ; Collection of M. van Loo, Amsterdam (1713), 12,050 florins ; Collection of M. Valkenburg, Rotterdam (1731), 12,150 florins ; bought by Earl of Orford for £800 for Houghton Collection, and sold, with other pictures, to Empress Catherine in 1795 for £36,000. Engraved by S. G. and J. G. Facius ; lithographed by Huot.—Guiffrey, 245 ; Smith, iii. 81.

By Anton van *Dyck*, Munich Gallery ; canvas, H. 4 ft. 1 in. × 3 ft. 6 in. The Virgin seated under a tree, with Jesus sleeping on her breast ; at left, St. Joseph. Engraved by Bolswert ; Ragot ; C. Waumans ; Edelinck ; J. Burger.—Smith, iii. 17 ; Klas. der Malerei, Pl. 13 ; Guiffrey, 244.

By Anton van *Dyck*, Palazzo Pitti, Florence ; canvas, H. 4 ft. 3 in. × 5 ft. 3 in. The Virgin seated on a bank under trees, holding Jesus erect in her lap, and St. Joseph sitting behind ; their attention is directed

toward eight boy angels dancing in a ring before them; above, in clouds, a choir of four angels. Passed from Collection of Marquis Gerini to Palazzo Pitti in 1818. Engraved by Bolswert; J. Coelemans (1698); J. Troyen; Susanna Verbruggen; L. Martelli; Pilizotti. Replica (3 ft. 8 in. × 4 ft. 9 in.), Collection of Lord Ashburton. —Gal. du Pal. Pitti, ii. Pl. 110; Guiffrey, 245; Smith, iii. 81; Waagen, Treasures, ii. 102.

By Luc Olivier *Merson*, S. A. Coale, Jr., St. Louis; canvas, H. 2 ft. × 4 ft. Night scene, the Nile in the distance; in foreground, left, the Sphinx, with the Virgin and Child reposing between its paws; at its foot, St. Joseph, asleep, and the ass, tethered beside him, cropping the herbage. Salon, 1879.— Art Treasures of America, iii. 52.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 4 ft. 6 in. × 5 ft. 11 in. The Virgin, seated by a tree, in centre, watches Jesus sleeping on a rock beside her; at right, St. Joseph, holding the bridle of the ass; at left, beside the Virgin, two cherubs; in foreground, a bottle, a pack, and a broad-brimmed hat; background, landscape. Gaignat sale (1768), 17,535 livres. Mezzo-tint, J. Walker. Repetitions: Earl of Northbrook, London; Leigh Court Collection, Somerset; Glasgow Museum. Copy (?) by Tobar in Munich Gallery. Engraved by Sanders. —Descr. de l'Ermitage, 25; Curtis, 169; Hermitage Cat., 129.

By *Murillo*, Earl of Strafford, Wrotham Park, Herts, Eng.; canvas, H. 5 ft. 8 in. × 5 ft. 3 in. The Virgin, seated in centre, adores Jesus in her lap; at left, St. Joseph, holding the ass, also in adoration; on ground, between the group, a gourd bottle, a straw hat, and a bundle; at right, two cherubs in adoration; above, three cherubs, one of them hanging a curtain between trees, as a screen; background, mountains.—Waagen, Treasures, iv. 320; Curtis, 170.

By Nicolas *Poussin*, Louvre; canvas, H. 2 ft. 3 in. × 1 ft. 7 in. The Virgin seated, holds on her knees Jesus, who caresses the young St. John, who is presented by St. Elizabeth, kneeling; behind, St. Joseph standing. Painted in 1651 for Duc de Créqui. Engraved by J. Pesne; Massard; Niquet.—Filhol, vii. 487; Cat. Louvre.

By Paolo *Veronese*, Munich Gallery; canvas, H. 7 ft. 4 in. × 5 ft. 2 in.; signed. The Virgin gives the breast to Jesus while some angels gather fruits.

REPUBLICAN COURT, Daniel *Huntington*, A. T. Stewart Collection, New York; canvas, H. 6 ft. × 10 ft. A reception at Washington in the second term of President Washington's administration. Mrs. Washington at left, standing, with Nelly Custis and Mrs. Robert Morris on her left, Alexander Hamilton, John Adams, and John Jay at her right, and other celebrites of the time behind her; in centre, background, General Washington in conversation with Harriet Chew and surrounded by Jonathan Trumbull, Oliver Ellsworth, Thomas Jefferson, the Duke of Kent, and others; at right, Mrs. George Clinton, seated, in conversation with Mrs. Ralph Izard, with Mrs. John Jay and other ladies in foreground and many prominent men in background. Painted in 1876. Engraved by Alexander H. Ritchie.

RESPECT, Paolo *Veronese*, Cobham Hall, England; canvas, 5 ft. 10 in. square. A woman, nude, lying asleep, toward whom Cupid is drawing a man, who is held back by an old man in the background. Waagen thinks it wrongly named, and says it appears rather to exemplify the triumph of passion over reason. From collection of Queen Christina of Sweden to Orléans Gallery; valued at sale in 1793 at £150, sold for 44 guineas. Engraved by L. Desplaces; M. Pelletier.—Waagen, Treasures, ii. 499; iii. 20; Cab. Crozat, ii. Pl. 25.

RESTOUT, JEAN, the younger, born at Rouen, March 26, 1692, died in Paris, Jan. 1, 1768. French school; history painter, son of Jean Restout, the elder (1663–1702), pupil of his uncle, Jean Jouvenet. In 1717 he won the grand prix de Rome and was ac-

cepted as an honorary member of the Academy. Full member of the Academy in 1720, professor in 1733, and director in 1760. Was also associate of the Academies of Rouen and Caen. Works: Venus asking Vulcan for Arms for Æneas (1717); Ananias laying Hands on St. Paul (1718), Louvre; Arethusa escaping from Alpheus (1720), Compiègne Palace; Christ healing a Paralytic (1725), Louvre; Alexander the Great taking the Potion from Philip, Last Supper, Amiens Museum; Good Samaritan (1736), Angers Museum; Prophet Ezekiel, Presentation in the Temple, Bordeaux Museum; St. John having baptized Christ, humbles himself before the Son of God, Dijon Museum; Martyrdom of St. Andrew, Grenoble Museum; Christ at Emmaus (1735), Lille Museum; Christ's Charge to St. Peter, Marseilles Museum; Portrait of himself, Metz Museum; Portrait of an Architect, Nancy Museum; Christ on Mount of Olives, Annunciation, Orléans Museum; Presentation of the Virgin, Rouen Museum; Telemachus relating his adventures to Calypso, Rennes Museum; Old Man's Head, Valenciennes Museum; Portrait of a Physician, Versailles Museum; Herminia at the Shepherd's, Toilet of Herminia, Fontainebleau Palace; Assumption, Sens Cathedral. Villot, Cat. Louvre; Ch. Blanc, École française; Jal, 1054.

Restout 1734
J. Restout 1734

RESTOUT, JEAN BERNARD, born in Paris, Feb. 22, 1732, died there, July 18, 1797. French school; history painter, son and pupil of preceding; won the second prize in 1755, and the grand prize in 1758; then studied in Rome, returned in 1765, and was received into the Academy in 1769, but severed his connection in 1771, not wishing to submit to its regulations. Member also of Caen, Rouen, and Toulouse Academies. Works: St. Bruno in Prayer in the Desert (1763), Louvre; Diogenes, Philemon and Baucis (sketch), Toulouse Museum; Anacreon singing his Poems to his Mistress (1765), Jupiter and Mercury at the

Resurrection, Annibale Carracci, Louvre.

Table of Philemon and Baucis (1769), Tours Museum.—Bellier, ii. 364; Chennevières, Peintres provinciaux de l'ancienne France, iii. 317.

RESURRECTION, Annibale *Carracci*, Louvre; canvas, arched, H. 7 ft. 1 in. × 5 ft.

Resurrection, Pietro Perugino, Vatican, Rome.

3 in.; signed, dated 1593. Christ, within a glory of angels, has risen from the tomb; one of the soldiers is sleeping on the sepulchre, the seals of which are unbroken; another, at left, runs with a flag; a third, at right, is about to draw his sword; others stricken with fear. Painted for the Luchini, rich merchants; bought for Louis XIV. in 1685 for 4,000 livres. Copy, small with variations, on copper, in Louvre; engraved by G. M. Mitelli.—Villot, Cat. Louvre; Landon, Musée, xi. Pl. 33.

By Filippino *Lippi*, Munich Gallery; wood, H. 5 ft. × 4 ft. 10 in.; predella, 1 ft. × 4 ft. 10 in. Christ appears to the Virgin with the marks of the Crucifixion on his body; above, in a glory of cherubim, God the Father, with the Virgin and Gabriel kneeling on clouds at sides; below, in landscape, people in adoration. In the predella, Christ rising from the sepulchre, supported by angels and attended on right by SS. Dominic, Clara, and Catharine of Siena; on left, by SS. Francis, Louis of Toulouse, and Bernardino of Siena. Belonged to the Barefoot Monks of Palco, near Prato. The order was given to Domenico Ghirlandajo in 1491, but it was executed by Filippino Lippi in 1495.—C. & C., Italy, ii. 444.

By Francesco *Mantegna* (?), National Gallery, London; wood, H. 1 ft. 5 in. × 1 ft. Christ, partly clad in a red mantle, stands on edge of the sepulchre, which is built into a pyramidal rock that rises in centre nearly to top of picture; five soldiers at base, four asleep and one watching. The expressions are excellent, and the execution is marked by careful finish. Bought in 1881 from A. W. Thibaudeau for £300.—

Resurrection, Raffaellino del Garbo, Florence Academy.

Athenæum (1881), No. 2807, 216; Richter, 68, 110.

By *Murillo*, Academia S. Fernando, Madrid; canvas, H. 8 ft. × 5 ft. 4 in. Christ ascending, with a red banner in his left

hand and pointing up with his right; below, guards sleeping by the tomb. Formerly in Convent of the Merced Calzada, Seville; carried off by Marshal Soult; returned to Madrid in 1814. Engraved by Franch. Study was in Standish Collection.—C. Bermudez, ii. 59; Ponz, Viage, ix. 107; Curtis, 206.

By Pietro *Perugino* (and Raphael?), Vatican, Rome; wood, arched. Christ, in an almond-shaped glory, with an angel on each side, has risen from the tomb; three soldiers sleeping and one running away. The flying soldier is said to be the portrait of Perugino, and the sleeping youth on the right that of Raphael, who probably had a share in the painting of this picture. Painted for S. Francesco de' Conventuali, Perugia, after 1504. Taken to Paris; returned in 1815.—C. & C., Italy, iii. 219; Pistolesi, Vaticano, vi. Pl. 69; Müntz, 53; Passavant, ii. 4.

By *Raffaellino* del Garbo, Florence Academy; wood, figures half life-size. Christ rises from the sepulchre, the cover of which has fallen on one of the guards; other soldiers running away in terror; landscape background of a town, ruins, rocks, and trees. Formerly in S. Bartolommeo at Monte Oliveto.—Vasari, ed. Mil., iv. 235; C. & C., Italy, iii. 419.

By *Raphael*, Vatican; wood, H. 7 ft. 6 in. × 5 ft. 6 in. Christ, supported on a cloud, blesses the world as he rises from the tomb; two guards, thought by some to resemble Raphael and Perugino, sleep near; in distance, two more run away. Attributed to Perugino, but probably by Raphael when under him (1495–1500). Painted for S. Francesco, Perugia; carried to Paris in 1797; sent to Vatican in 1815. Engraved by Graffonara; Rehberg. Studies for the two groups of soldiers in Oxford Collection. —Passavant, ii. 2.

By *Rembrandt*, Munich Gallery; canvas, arched, H. 2 ft. 10 in. × 2 ft. 2 in. An angel is removing the stone from the entrance to the sepulchre, within which Christ is seen in his grave-clothes; some of the guard have fallen to the ground, others are endeavouring to escape. Engraved by Hess.—Smith, vii. 43.

By Il *Sodoma*, Naples Museum; wood, signed, dated 1535. Christ, with the banner of victory, rising above the clouds; at the tomb, two angels. Formerly in S. Tommaso, Naples.—Meyer, Künst. Lex., iii. 214, 226.

By *Tintoretto*, Palazzo Pitti, Florence; canvas, H. 3 ft. 1 in. × 4 ft. Christ rising from the sepulchre, with white banner in his hand; soldiers dazzled by the light, and flying, abandoning their arms; background of military tents. Engraved by Viviani.—Gal. du Pal. Pitti, iv. Pl. 78.

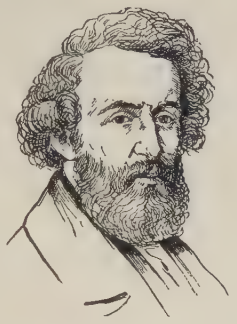
By *Tintoretto*, S. Cassiano, Venice; canvas, signed, and dated 1565. Not a picture of the Resurrection, but of Saints thinking about the Resurrection; a mass of Renaissance absurdities. On one side of the tomb is S. Cassiano, a bishop in full robes, on the other a female saint, St. Cecilia; beneath it an angel playing on the organ, which a cherub is blowing; above, cherubs flying about with flowers.—Ruskin, Stones of Venice, iii. 290; Zanotto, 383.

By *Tintoretto*, S. Giorgio Maggiore, Venice; canvas. Christ rising, and some portraits of the Monsini family.—Zanotto, 633.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. "Characteristic of the worst points of Tintoret. Christ bursts out of the tomb like a thunderbolt, and the angels themselves seem likely to be crushed under the rent stones. The best part is the two distant figures of the Marys."—Ruskin, Stones of Venice, iii. 337.

RETHEL, ALFRED, born at Diepenbend House, near Aix-la-Chapelle, May 15, 1816, died at Düsseldorf, Dec. 1, 1859. History painter, pupil of Düsseldorf Academy under Schadow, when a mere lad, and with his earliest compositions excited the admiration of his instructors; visited Munich and the Bavarian Alps in 1835, went in 1837 to Frankfort, where he became an enthu-

siastic follower of Philip Veit, and widely known throughout Germany by his Nemesis; visited Italy in 1844–45, and executed his famous frescos in the Coronation Hall at Aix-la-Chapelle in 1847–51, living alternately in Dresden in 1848–51; visited Rome again in 1852, when the first signs of a mental disease appeared, resulting in softening of the brain. Works: St. Boniface (1832), National Gallery, Berlin; do. Preaching (1835); several others from life of this Saint; Charles Martel in Battle of Tours (1833); Prayer before Battle of Sempach (1834); Nemesis (1837), Herr von Reuter, Frankfort; Daniel in Lions' Den (1838), Guardian Angel of Emperor Maximilian I., Städel Gallery, ib.; Charles V., Maximilian I. and II., Philip of Suabia (1838), Römer, ib.; Finding of Gustavus Adolphus after Battle of Lützen, Stuttgart Museum; Reconciliation of Emperor Otto I. with his Brother Henry, St. Martin (1837–39); Scenes from Life of Rudolph von Hapsburg, Battle of the Huns, Prayer of Crusaders, Job, several pictures in History of David, Theodosius and Ambrosius, Death of Barbarossa, Battle of Merseburg (about 1839); Emperor Max on the Martinswand, Charles V. entering St. Yuste, Coffin of Henry IV., St. Peter and St. John healing the Lame (1840–41), Leipsic Museum; Joshua, Absalom, Balaam's Ass, David anointed King, Moses destroying Tables of the Law (1842–43); St. Sebastian's Body taken by Christians from Cloaca Maxima, Martyrdom of St. Stephen; Resurrection, St. Nicholas, Frankfort; Cycle (6) representing Hannibal crossing the Alps (1844–45). Frescos: Opening of Charlemagne's Tomb by Otto III., Destruction of the Irmen Column, Battle of Cordova, Charlemagne's Entry into Pavia, Baptism of Wittekind, Coronation of Charlemagne, Building of Minster at Aix-la-Chapelle, Delivery of the Crown to Louis the Pious (1847–51), City Hall, Aix-la-Chapelle; cartoons of do., and of Resurrection, National Gallery, Berlin.—Allgem. Zeitg. (1859), 5985; Art Journal (1865), 337; Ch. Blanc, École allemande; Jordan (1885), ii. 180; Wolfg. Müller, Düsseldf. K., 64; do., Alf. Rethel (Leipsic, 1861); Nagler, Mon., i. 507; Pecht, ii. 129; Reber, ii. 141; Riegel, D. Kunststud., 326; Vischer, Altes u. Neues, iii. 1; Zeitschr. f. b. K., vi. 132; x. (Mittheilungen, iii. 49); xx. 208, 287.



RETHEL, OTTO, born at Aix-la-Chapelle, Dec. 26, 1822. History, genre, and portrait painter, brother of Alfred; pupil of Düsseldorf Academy under his brother, Karl Sohn, and Schadow. Works: Boaz and Ruth (1855), Leipsic Museum; Return of Tobias; Paul and Silas; Christ on Mount of Olives; Reunion after Sickness; Little Congratulators; At the Hearth; In the House of Mourning; Serious Infancy; Happy Age; Artist's Portrait (Jubilee Exhibition, Berlin, 1886).—Müller, 435.

RETTICH, KARL LORENZ, born at Rosenhagen, Mecklenburg-Schwerin, in 1841. Landscape painter, pupil in Munich of Lier, then in Düsseldorf (1862–67) of Albert Flamm and Theodor Hagen; lived in Dresden in 1867–70 and settled in Weimar in 1871. Medals; London, 1874; Munich, 1876. Works: After Sunset; Autumn Morning; Landscape in Holstein; After the Storm; Sheep on Baltic Coast; Norwegian Coast; Devastation of Baltic Coast by Storm Tide; Cows on Baltic Coast.—Müller, 435.

RETURN FROM BEAR HUNT. See *Stone* Age.

RETURN FROM DEER STALKING, Sir Edwin *Landseer*, Windsor Castle. A young chief and his old companion, a mountaineer, are going carefully down a hill, with two magnificently antlered stags bound across the backs of a black and a white pony; two dogs accompany them, one of which turns to a deer's skull lying in the grass. Royal Academy, 1827.

RETURN FROM EGYPT, *Rubens*, Blenheim Palace ; canvas, H. 7 ft. 6 in. × 4 ft. 11 in. The Virgin, holding Jesus by her right hand, is advancing to left ; on farther side, Joseph leading the ass ; in middle of picture, a palm tree. Painted about 1610. Engraved by Vorsterman (1620); Lowrie ; Voet ; McArdell ; in reverse, anonymous. Blenheim sale (1886), £1,500, to Murray.—Waagen, Treasures, iii. 124 ; Smith, ii. 243.

By *Rubens*, Metropolitan Museum, New York ; wood, H. 8 ft. 7 in. × 5 ft. 10 in. The Virgin and St. Joseph lead Infant Jesus by the hand ; above, the Father looking down from heaven. Painted for Jesuits' Church, Antwerp, in 1620 ; bought at sale after suppression of Jesuits (1777), by M. Danoot ; at his sale (1828), bought by Mr. Buchanan, London. Transferred to canvas, 1880. Engraved by Bolswert.—Smith, ii. 21 ; Van Hasselt, Hist. de Rubens, 248 ; Cat. New York Mus.

RETURN FROM HAWKING, Sir Edwin *Landseer*, Ellesmere Collection. The party have just halted under an arch at the entrance to the mansion ; Lord Francis Egerton (afterwards first Earl of Ellesmere), who has dismounted from a white horse, held by a page, stands leaning upon the neck of a black horse, on which is seated his wife with a child in her arms ; at left, the falconer with the victorious bird on his gloved hand and others on a perch suspended from his neck ; in front, a little girl teasing one of the falcons, game, hounds, and pet dogs. Royal Academy, 1837. Engraved by Samuel Cousins.—Landseer Gallery.

RETURNING FROM MARKET, Sir Augustus Wall *Callcott*, National Gallery, London ; canvas, H. 3 ft. 7 in. × 4 ft. 9 in. Dutch peasants, two girls on foot and a woman and child on ponies, fording a brook on their way home from the market-town, which is seen between the trees in background. Royal Academy, 1834 ; Vernon Collection, 1847. Engraved by Finden ; J. Cousen.—Cat. Nat. Gal.; Painters of Georgian Era, 76.

REUTERN, GERHARDT WILHELM VON, born at Rösthof, Livland, July 18, 1794, died in Frankfort, March 22, 1865. History and genre painter, pupil in 1834 of Düsseldorf Academy under Schadow and Hildebrandt, after having served in the Russian army and lost his right arm in the campaign of 1813 ; became court painter to Czar Nicolas I. in 1835 and settled in Frankfort in 1844. Works : Page in Mediæval Costume, Girl opening Jewelry Box (1835); Girl Knitting ; Children's School ; Domestic Devotions of Schwalmer Peasants ; Mother and Child praying at a Grave ; St. George issuing from Church Door ; Sacrifice of Isaac (1849), Hermitage, St. Petersburg ; Mother with Sleeping Child (3 times); Madonna, Girl under a Tree, Three Singers in a Boat (1858–59), Summer Palace at Zarskoe Selo ; Trinity, Crucifixion, Last Supper, Fall of Man, Temptation of Christ.—Andresen, iii. 223.

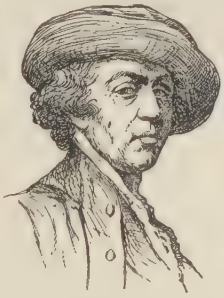
RÉVOIL, PIERRE, born at Lyons, June 13, 1776, died in Paris, March 19, 1842. History and genre painter, pupil of David with Fleury François Richard, whom he greatly surpassed ; founder of the romantic school, which turned from the hackneyed gods and heroes of antiquity to more appealing episodes in history. Happy in the choice of his subjects from the middle ages and renaissance, he combined with an attractive conception great care in representing costumes and accessories with historical truthfulness, and a brilliant colouring. Became professor at Lyons Academy in 1809, but resigned in 1830 ; L. of Honour, 1814 ; corresponding member of the Institute, 1825. Works : The Ring of Charles V. (1810), formerly in Luxembourg Museum ; The Tourney (1812), Lyons Museum ; Convalescence of Bayard (1817) ; Jeanne d'Arc imprisoned at Rouen (1819) ; Jeanne d'Albret (1819), Fontainebleau Palace ; Mary Stuart's Farewell of her Servants (1822); Tancred taking Possession of Bethlehem in 1099 (1840), Philippe Auguste taking the Oriflamme at Saint-Denis in 1190

(1841), Versailles Museum; Giotto as a Child (1841), Grenoble Museum; Ransom of Christians by the Trinitarians, Aix Museum.—Bellier, ii. 367; Meyer, Gesch., 150; Nagler, xiii. 68.

REX TIBICEN (King Flutist), Jean Louis *Gérôme*, private gallery, Paris. Frederick the Great, full-length, standing, playing the flute in his cabinet, before a table on which are a music book, writing implements, and papers. The floor is strewn with books and rolls and at the right a hound is lying asleep. Salon, 1876.

REYN, JAN DE, born at Dunkirk in 1610, died there in 1678. Flemish school; history and portrait painter, pupil at Antwerp of Van Dyck, whom he followed to England, and assisted in his works, until that master's death, when he returned to his native town. Very probably many of his works, especially portraits, are attributed to his master. Works: The Four Chief Martyrs, St. Eloy's, Dunkirk; Death of Totila, English Convent, ib.; Herodias with the Head of St. John, St. Martin's, Bergues, near Dunkirk; Thetis and Peleus, Madrid Museum; Female Portrait (1637), Brussels Museum.—Kramm, v. 1632.

REYNOLDS, Sir JOSHUA, born at Plympton, Devonshire, July 16, 1723, died in London, Feb. 23, 1792. Son of Rev. Samuel Reynolds, master of the grammar school at Plympton St. Mary, Plymouth. Went to London in 1741 as a pupil of Thomas Hudson, and after less than two years' study returned home and painted many portraits at a low price. In 1746 he began practice in London, and in 1749 accompanied Commodore (afterward Lord) Keppel in the ship Centurion to the Mediterranean. At Rome, where he caught a cold while working in the Sistine Chapel, which made him deaf for the rest of his life, he remained two years; he then visited other parts of Italy before returning to England via Paris, in October, 1752, and spent three months in Devonshire before settling in London, at first in St. Martin's Lane, where in 1753 he painted the portrait of Commodore Keppel (Collection of Lord Albemarle), which laid the foundation of his fortune. In 1768, on the establishment of the Royal Academy, he was chosen its first president, and was knighted by George III.; and in 1769, Jan. 2, he delivered his first discourse to the students of the Academy. On the death of Allan Ramsay (1784), he became principal painter in ordinary to the king. He exhibited 245 works at the Royal Academy, his contributions averaging eleven annually. He died unmarried, and was buried in St. Paul's Cathedral, near Sir Christopher Wren. Reynolds painted many historical and fancy subjects, but it is as a portrait painter that he excelled all his contemporaries. Ruskin calls him the "prince of portrait painters" and "one of the seven colourists of the world," placing him with Titian, Giorgione, Correggio, Tintoretto, Veronese, and Turner. But though his pictures still have a peculiar grace and elegance from the artistic pose of the figures and the happy arrangement of accessories, many of them have lost their freshness in consequence of his use of fading colours and his experiments with fugitive mediums. Among the best preserved of his works are those in the National Gallery. A collection of Reynolds's works was exhibited in the winter of 1883–84 at the Grosvenor Gallery, London, including the following: Portrait of Sir Joshua (1748), Mrs. Gwatkin; Mrs. Field (1748), E. R. Pearce, Esq.; Caricatures (1751), Duke of Devonshire; Admiral Keppel (1753), Earl of Albemarle; Lord Cathcart (1754), Earl Cathcart; Lord Brownlow; Lord Anson (1755), Earl of Lichfield; Lady Cathcart and her Daughter (1755), Earl Cathcart; Alderman W. Beckford (1755), Duke of Hamilton; Hon. W. Keppel (1758), Earl of Albemarle; Duke of Hamilton (1758), Duke



of Hamilton; Lady Caroline Fox (1758), Lady Holland; Hon. John Byron (1759), W. Byron, Esq.; 1st Marquis of Hertford (1759), Marquis of Hertford; Earl of Sussex (1759), Lord Donington; Marchioness of Tavistock (1759), Earl of Albemarle; Duchess of Gloucester (1759), Earl Waldegrave; Lady Selina Hastings (1759), Lord Donington; *Venus* and Cupid (1759), Lord Castletown; 2 Portraits of Admiral Keppel (1860–65), Lord Albemarle; Miss Jacobs (1761), Marquis of Hertford; Countess Waldegrave, Earl Waldegrave (1761), Lord Carlingford; Lord Erroll (1763), Earl of Erroll; Miss Abington as Miss Prue (1764), Sir Charles Mills; Master T. Lisker (1764), Lord Ribblesdale; Mrs. Collyer as Lesbia (1764), Sir W. Knighton; Lady Ann Stanhope (1765–66), Earl of Mesborough; Earl of Pembroke and Son (1765), Earl of Pembroke; Lord Borringdon (1766?), Earl of Morley; Warren Hastings (1766), Lord Northwick; Marquis of Rockingham and his Secretary, Edmund Burke (1766), Sir Frederick Leighton, P.R.A.; Rev. Zachariah Mudge (1766), Mrs. Gwatkin; 2 Portraits of Sir Joshua's Black Servant (1767?), Rt. Hon. George Cavendish Bentinck, and Sir George Beaumont; Rt. Hon. Sir John Cart (1767), Lord Brownlow; Crossing the Brook (1767), Mrs. Buchanan Riddell; Lord Amherst (1768?), Hon. Paive C. Glyn; Garrick as Kitely (1768), L. Huth, Esq.; Duchess of Devonshire (1769), Earl Spencer; Portrait of Sir Joshua (1770), Dilettanti Society; Mrs. Pelham (1770), Earl of Yarborough; Lord George Seymour (1770), Hon. G. S. Conway; Miss Palmer (1770), G. W. Currie, Esq.; Bartolozzi (1771), Earl of Morley; Venus chiding Cupid (1771), Earl Northbrook; Duchess of Buccleuch and her Child (1772), Duke of Buccleuch; *Strawberry* Girl (1773), Col. Copley Wray; repetitions, Sir R. Wallace and Marquis of Lansdowne; *Nymph* and Young Bacchus (1773), I. Bentley; Lady Borringdon and her Son (1773), Earl of Morley; Joseph Baretti (1774), Lady Holland; Mrs. Morris (1775), W. B. Beaumont, Esq.; Infant St. John (1776), Sir Watkin W. Wynn; 2d Earl of Spencer (1776), Earl Spencer; Lord Porchester as Infant Bacchus (1776), Earl of Carnarvon; Young *Fortune*-Teller (1777?), Duke of Marlborough; Countess of Powis (1777), Earl of Powis; Two Groups of Members of Dilettanti Society (1777–79), Dilettanti Society; Ariadne (1778), Th. Evans, Esq.; Earl of Dalkeith (1778), Duke of Buccleuch; Lady Beaumont (1779), Sir G. Beaumont; The Gleaners (1780), Robert Gosling, Esq.; Lord Cavendish (1780), Duke of Devonshire; Portrait of Sir Joshua (1780), Royal Academy; Prince William Frederick (1780), Trinity Collection; Miss Nesbitt as Circe (1781), Lady Stanley of Alderley; The Three Ladies Waldegrave (1781), Lord Carlingford; Mrs. Thrale and her Daughter (1781), Lady Ashburton; Hon. Mrs. Beckford (1782?); W. Beckford, M. P. (1782), Duke of Hamilton; Calling of Samuel (1782), Earl of Darnley; Countess Spencer, Richard Burke (1782), Earl Spencer; Sir Abraham Hume (1783?), Earl Brownlow; Miss Fanny Kemble (1783), Rt. Hon. George Cavendish Bentinck; Countess of Erroll (1783), Earl of Erroll; Infant Academy (1783), Lord Mount Temple; Girl with Dead Dove, Lord Houghton; Marchioness of Thomond (1784), Mrs. Gwatkin; Lady Spencer and Child (1784), Earl Spencer; *Muscipula* (1784), Lady Holland; Lady Ormond, Mrs. *Siddons* as the Tragic Muse (1784), Grosvenor House; Adoration of the Shepherds (1785), Earl Fitzwilliam; Duchess of Devonshire and her Child (1786), Duke of Devonshire; Dr. Johnson (1786), Ch. Morrison, Esq.; Lady Cornwall (1786), Miss A. Duff Gordon; Lady Anne Bingham (1786), Earl Spencer; Felina (1787), Earl of Feversham; Sir George Beaumont (1787), Sir G. Beaumont; Miss Gwatkin as *Simplicity* (1788), E. F. Watson, Esq.; Portrait of Sir Joshua (1788), Mrs. Gwatkin; Guardian Angel, Portrait of Sir Joshua (1788), Duke of Leeds; Babes in the Wood (1788), H. N. Pym, Esq.; Infant Hercules (1788),

Lord Northwick; do., Earl Fitzwilliam; View from Richmond Hill (1788), Earl of Northbrook; Death of *Dido*, *Cimon* and Iphigenia (1789), Buckingham Palace; Lady Francis Cole (1789), Earl of Darnley; Sheridan? (1789), H. N. Pym, Esq.; Man's Head in Profile (1773), *Holy* Family, The Graces (1774), Banished Lord, Lord Heathfield, Hon. William Wyndham, Infant *Samuel*, Lord Ligonier on Horseback, Sir A. Hume, Admiral Keppel (1780), Sir William Hamilton (1784), *Age* of Innocence, Captain Orme, Heads of Angels (1787), Portraits of Two Gentlemen (1788–89), *Snake* in the Grass, Dr. Johnson, Boswell, Portrait of Sir Joshua, George IV. as Prince of Wales, Portrait of a Lady, *Robinetta*, National Gallery, London; Mother and Sick Child, 2 Portraits of Sir Joshua, Death of Cardinal Beaufort, A Sketch, Prophet Samuel, Mrs. Siddons as the Tragic Muse, Dulwich Gallery; Snake in the Grass, Soane Museum and Baron Rothschild's Collection; Lord Ashburton; Earl of Bath; Admiral Boscawen; Earl Camden; Sir W. Chambers; Duke of Cumberland; Viscount Keppel; Marquis of Lansdowne; Portrait of Sir Joshua. Other noted works are: Kitty *Fisher* (1759), Hope nursing Love, Sleeping Girl, Lansdowne House; Nellie *O'Brien*, Miss Bowler, Hertford House; Death of Cardinal Beaufort, *Macbeth* and Witches, Lord Leconfield, Petworth House; Mrs. Barrington as St. Cecilia, Bowood; *Garrick* between Tragedy and Comedy (1761), Sir W. W. Wynn; *Ugolino* (1773), Earl Amherst, Knole Park; *Pick*-a-Back (about 1779), Lord Monson; Venus and Cupid, Continence of Scipio, *Hercules* strangling the Serpents (1788), Hermitage, St. Petersburg; Puck (1787), Earl Fitzwilliam; Penelope *Boothby* (1788), Earl of Dudley. Sir Joshua was distinguished also for literary ability. His "Discourses on Painting," which formed his annual addresses as head of the Academy, are admirably composed and excellent in their precepts. His sister, Frances Reynolds (1729–1807) painted miniatures and copied his pictures.—Leslie and Tom Taylor, Life (London, 1865); Northcote, Memoirs (London, 1813); Farington, Memoirs (London, 1819); Malone, Works of J. R. (1801); Cotton, Sir J. R. and his Works (1856); Cunningham; Redgrave, Century; Ch. Blanc, École anglaise; Waagen, Art Treasures; Quarterly Review, April, May, and July, 1866; Pulling, Biog. Great Artists; Knight, Works of J. R. (1798); Beechey, Literary Works, etc., of J. R. (London, 1835); Stephens, English Children painted by J. R., with 15 photos.; Portfolio (1873), 66, 82.

REZZONICO, MARC ANTONIO, portrait, *Titian*, Spedale Maggiore, Milan; canvas, figure to thigh, life-size. Painted in 1558; left to the hospital by Rezzonico, a benefactor, at his death in 1584. Injured by cleaning and repairing.—C. & C., Titian, ii. 266.

RHODEN, JOHANN MARTIN VON, born at Cassel in 1778 or 1782, died Sept. 19, 1868. Landscape painter, studied in Rome, whither he returned in 1833, having been called to Cassel as court painter in 1827. Works: View near Lake of Albano, Gotha Museum; Italian Landscape with Pilgrim and Hermit; Villa of Hadrian; Convent of S. Benedetto near Subiaco.—Cotta's Kunstbl. (1842), 112; D. Kunstbl. (1858), 285; Förster, iv., vii.; v. 543; Riegel, Gesch. des Wiederauflebens der d. K., 124, 334.

RHOMBERG, HANNO, born in Munich in 1819, died at Walchsee, Tyrol, July 17, 1869. Genre painter, son and pupil of Josef Anton Rhomberg, then pupil of Munich Academy under Schnorr, and of Bernhard; was much influenced by Enhuber and rapidly won fame with his humorous scenes from everyday life. Works: Watchmaker, National Gallery, Berlin; Village Painter's Studio

(1857); Votive Tablet (1858); Tight Boot, Best Scholar (1859); Punished for stealing Tid-Bits, Acrobats at Village Inn (1860); The Second Glass (1860); Sledge Carver (1861), Buying a Bird, First Trial in Smoking (1853), New Pinakothek, Munich; Ink-Spot, Juggler (1861); Boy at Whetstone (1862); Badly Sewed Shoe, Mother's Errand (1863); Children begging Father to buy a Dog (1864); Little Patient, Breakfast in Tyrol (1865); Tavern Scene (1869); Buying the Rabbits, R. L. Stuart, New York.—D. Kunstbl. (1854), 6; (1856), 72; (1857), 403; (1858), 226; Propyläen (1869), 720; Regnet, ii. 93; Zeitschr. f. b. K., v. 285.

RHOMBERG, JOSEF ANTON, born at Dornbirn, Vorarlberg, in 1786, died in Munich, Dec. 3, 1853. History and genre painter, pupil of Munich Academy under Peter von Langer, and won first prize in 1814; lived alternately in Vienna and Munich, where he finally settled and became professor at the Polytechnic School in 1827. Works: Noah's Sacrifice (1814); Rebekah at the Well, Holy Family (1820); Sybilla (1822), Innsbruck Museum; Death of Abel, Deluge, Swiss on the Rütli (1822); Adoration of Shepherds, Frauenkirche, Munich; Chamois Hunter and Girl Cow-Keeper (1832), Leipsic Museum.—Söltl, 251; Wurzbach, xxvi. 4.

RIBALTA, FRANCISCO DE, born at Castellon de la Plana, Valencia, between 1550 and 1560, died in Valencia, Jan. 12, 1628. Spanish school; studied in Valencia and afterwards in Italy, where he was influenced by the works of Raphael, Sebastian del Piombo, and the Carracci. On his return to Spain he was received with honour and patronage, and painted many pictures for the churches and convents of Valencia. His best works are remarkable for grandeur and freedom of drawing, good taste in composition, and knowledge of anatomy. Among his best scholars were his son Juan, Gregorio Castañeda, and Spagnoletto. Cean Bermudez gives a list of six pages of his works. Among the best are: Dead Christ and Angels, St. Francis, Blessed Soul, Lost Soul, Madrid Museum; St. Francis embracing Christ, Assumption, St. Peter the Apostle, Conception, St. John Baptist, and others, Valencia Museum; The Virgin and St. John walking homeward from the Sepulchre, Old Pinakothek, Munich; St. Joachim and St. Ann, Christ on the Cross (1582), The Magdalen at the Sepulchre, Hermitage, St. Petersburg.—Stirling, i. 491; Viardot, Peintres de l'Espagne, 145; Ch. Blanc, École espagnole; Madrazo, 520; C. Bermudez.

RIBALTA, JUAN DE, born in Valencia in 1597, died there, Oct. 10, 1628. Spanish school; son and pupil of Francisco de Ribalta, and painted so nearly in his father's style that their works are often confounded. When only eighteen years old he painted the admirable Crucifixion, now in the Valencia Museum. Had he lived he would probably have taken rank among the most famous of Spanish painters. Works: SS. John and Matthew; SS. Mark and Luke; Singer, Madrid Museum; Pope Gregory the Great celebrating Mass, Dresden Museum; Jephtha's Sacrifice, Martyrdom of St. Catherine, Hermitage, St. Petersburg.—Stirling, i. 496; Ch. Blanc, École espagnole; Madrazo, 524.

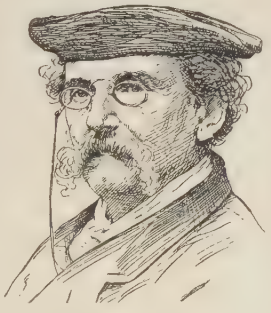
RIBERA, Don CARLOS LUIS, born in Rome, of Spanish parents, in 1812. Spanish school; history painter, son and pupil of Juan Antonio Ribera, then pupil of Delaroche in Paris, where he lived for many years. Medals: Paris, 3d class, 1839; 2d class, 1845. Works: Legislators of the Spanish Nation, Room of the Córtes, Madrid; Tellez Giron rescuing Alfonso I.; Apocalypse of St. John; Virgin worshipping Infant Christ; Mary Magdalen at Christ's Tomb; Don Roderigo de Calderon led to Execution (1839); Assumption (1840); Battle against the Moors at Toledo (1845); View of Notre Dame in Paris (1848); Origin of Los Girones Family (1855).—Vapereau (1880), 1534.

RIBERA, JUSEPE DE. See *Spagnoletto*.

RIBERA, ROMAN; contemporary. Genre painter. Works: Popular Paris Types, Vengan Penas! Unforeseen Case, At the Theatre (1883); At Break of Day (1884).—La Ilustracion (1883), i. 26, 91, 210, 362; (1884), i. 26.

RIBERA Y FERNANDEZ, Don JUAN ANTONIO, born in Madrid, May 17, 1779, died there, June 15, 1860. History and portrait painter, pupil of Bayeu, and of San Fernando Academy, then in Paris of David; afterwards went to Rome and in 1811 became court painter to Charles IV. and member of Accademia di S. Luca; in 1820 honorary member of Academia S. Fernando; lived at Navalcarnero from 1835, became professor in 1838, and afterwards second director of the Madrid Museum. Works: Cincinnatus, Wamba, Allegories of Summer, Autumn, Evening, Night, Madrid Museum; St. Ferdinand surrounded by Famous Spaniards, Royal Palace, Madrid; Paradise of Great Spaniards; Christ crowned with Thorns, Resurrection, Aranjuez; Portrait of Cardinal Ingranzo, Toledo Cathedral; do. of Sculptor José Alvarez.

RIBOT, (AUGUSTIN) THÉODULE, born at Breteuil (Eure), Aug. 8, 1823. History, genre, and portrait painter, pupil of Glaize. Style vigorous, realistic, and somewhat coarse. Medals: 1864, 1865; 3d class, 1878; L. of Honour, 1878.



Works: Cooks at Dinner Time, Merry Cook, Chickens Roosting (1861); Rooster's Song, Tinsmiths (1864); St. *Sebastian* (1865), Christ and the Doctors (1866), Luxembourg Museum; Torture (1867), Rouen Museum; Philosophers; Lawyers and the Oyster (1868); Good Samaritan (1870), Luxembourg Museum; Old Man (1882); Parchments, Artist's Daughter (1884); Père Bresteau, Marie (1886); Artist's Children, Col. Erwin Davis, New York. — L'Art (1880), xxi. 127; Bellier, ii. 370; Claretie (1874), 62, 110; Gaz. des B. Arts (1869), i. 500.

RICARD, GUSTAVE, born at Marseilles, Sept. 1, 1823, died in Paris, Jan. 23, 1872. Portrait painter, pupil of Cogniet; took the great colourists of the Italian school and Van Dyck for his models. He excelled in rendering individual characteristics. Medals: 2d class, 1851; 1st class, 1852. Works: Madame Sabatier (1850); Marshal Comte Harispe, Versailles Museum; Diodore Rahoult, painter, Grenoble Museum; Émile Loubon, painter, Marseilles Museum; Male Portrait, Montpellier Museum; do., and Artist's Portrait, Luxembourg Museum.—Bellier, ii. 371; Meyer, Gesch., 385.

RICCI, CAMILLO, born at Ferrara in 1580, died there in 1618. Lombard school; pupil and assistant of Scarsellino, whose manner he followed so exactly that his works are sometimes confounded with his master's. Although he died young he left enough pictures of merit to insure him an honourable place among his countrymen. — Lanzi, iii. 209; Ch. Blanc, École ferraraise.

C Ricci 1617

RICCI, MARCO, born at Belluno in 1679, died in Venice in 1729. Venetian school; nephew, pupil, and associate of Sebastiano Ricci, whom he accompanied in 1710 to France and England, where he painted landscapes and architecture pieces, to be found in many collections. Though seldom without merit, these are little more than studies, executed, like the pictures of his uncle, in a slight and hasty way. In the Dresden Museum are ten of his landscapes. In Vienna: Landscape with Baptism of Christ, Museum; Two Landscapes, Liechtenstein Gallery.—Ch. Blanc, École vénitienne; Bartsch, xxi. 312.

RICCI, SEBASTIANO, born at Cividale di Belluno in 1659, died in Venice, May 15, 1734. Venetian school; pupil in Venice of

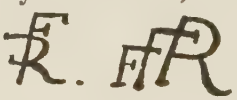
F. Cervelli, whom he accompanied to Milan; resided several years in Florence, Rome, and other Italian cities, studying and executing many works. From Vienna, where he decorated the Palace of Schönbrunn, he went to England, in the reign of Queen Anne, and during a ten years' residence painted the chapel at Bulstrode for the Duke of Portland, the hall of Burlington House, an altarpiece for the chapel of Chelsea College, and other works, some of which are at Hampton Court. In 1718 he returned to Venice, where he lived rich and honoured until his death. With a fertile invention and great facility of execution, Sebastiano excelled in imitating the great masters of the Venetian school, especially Paolo Veronese. There is much grandeur and force in his compositions, but they generally want finish; perhaps because he had more orders than he had time to fill. Among his works in Venice are: Christ appearing to the Holy Women, Academy; Resurrection, S. Geminiano; Communion of the Apostles, and St. Dominick, Corpus Domini; Massacre of the Innocents, Scuola della Carità; Baptism of Christ, and Apostles' Supper, Capucines; Madonna with Saints, S. Giorgio Maggiore; Discovery of the Cross, and Miracle of St. Francis, S. Rocco. Other works: Moses striking the Rock, Magdalen washing the Feet of Christ, Turin Gallery; Ascension, SS. Apostoli, Rome; Apostles adoring the Sacrament, S. Giustina, Padua; Continence of Scipio, Polyxenes before the Tomb of Achilles, Louvre; Venus Sleeping, National Gallery, London; A Sacrifice, Similar Subject, Ascension, Dresden Museum; Temptation of St. Anthony, Schleissheim Gallery; Battle between Romans and Sabines, Rape of the Sabine Women, Liechtenstein Gallery, Vienna.—Ch. Blanc, École vénitienne.

RICCIARELLI. See *Volterra.*

RICCIO. See *Brusasorci.*

RICCIO, portrait, *Raphael,* Munich Gallery; wood, H. 1 ft. 9 in. × 1 ft. 4 in.; signed. Bust of a youth of the Riccio family, with straight hair falling from beneath a little black cap; background, marble columns and a meadow with a wood. Long in possession of Riccio family, Florence; bought from Trautmann, banker, by King Louis of Bavaria. Many of Michelangelo's letters are addressed to Luigi del Riccio, his intimate friend; but whether this portrait is of that individual in his youth is not certain.—Passavant, ii. 26.

RICHARD, FLEURY FRANÇOIS, born at Lyons, Feb. 25, 1777, died at Écully (Rhône), March 14, 1852. History and genre painter, pupil of David, and leader of the older romantic school of art in Lyons. L. of Honour, 1815; painter to the King, 1825; director of the Lyons School of Art, 1825. Works: St. Blandine (1801); Valentine de Milan (1802); Blind Man's Buff, Francis I., Charles VII. leaving Agnes Sorel (1804); Vert-Vert (1804), Lyons Museum; Bayard consecrating his Arms to the Virgin, St. Louis (1807); Henri IV. and Gabrielle d'Estrées, Jacques Molay going to the Scaffold (1808); Funeral of Henri IV. in St. Denis, Louis XIV. and Mlle. de la Vallière, Mlle. de la Vallière as a Carmelite, Gil Blas and Canon Sedillo (1814); Mary Queen of Scots; Duchesse de Montmorency at the Monastery of Moulins (1817), Hermitage of Vaucouleurs (1819), formerly Luxembourg Museum; Montaigne visiting Tasso (1822), Lyons Museum; Tanneguy-Duchatel saving the Dauphin; Death of Talmont at Pavia (1823); Louis de la Tremouille (1824); Comminge and Adelaide (1846).—Bellier, ii. 372; Larousse; Meyer, Gesch., 150.



RICHARD, THÉODORE, born at Millau (Aveyron), Nov. 24, 1782, died at Toulouse, Dec. 10, 1859. Landscape and porcelain painter, pupil of Bertin, Aubry, and Ingres. Medals: 2d class, 1831; L. of Honour, 1854. Works: Don Quixote and Sancho, River Tarn, Wood-Choppers, Crossing the Brook, Pic du Midi near Pau, Forest of

Beeches, Castle of Roque, Mill of Creissels, Forest in Winter, Game-Keeper and Poacher, Pau; Sheep in a Pasture, Morning, Last Tree of the Forest, Hollow Road, Sunset (1831 to 1848); Woods in Autumn (1853); Spring, Leafless Oaks (1857); Torrent (1859); Three Landscapes, Herd Marching, Bordeaux Museum; Farm near Pau (1841), City and Château of Pau, Landscape with Figures, Montpellier Museum; Forest in the Mountains (1842), Orléans Museum. — Bellier, ii. 373; Negrin, Artistes vivants du Midi (Toulouse, 1857).

RICHARD II., portrait, Jerusalem Chamber, Westminster, formerly in the Choir of the Abbey. The King on his throne. This precious and carefully painted portrait, which had been covered with several coats of paint, and converted into a different personage, was cleaned and repaired by George Richmond and H. Merritt. Engraved in Carter's Specimens (1780–94).—Geo. Scharf, Hist. of Old London, 285; Observations on the Westminster Abbey Portrait, reprinted from Fine Arts Quarterly (Jan. 1867).

RICHARD II., WITH MADONNA AND SAINTS, probably English, Wilton House, England; diptych, wood, tempera; assumed date, 1381. The King in a scarlet mantle embroidered with his badge (white hart), accompanied by SS. John Baptist, Edward the Martyr, and Edward the Confessor, kneels, in one panel, facing the Madonna and angels on the other. The Virgin is clad in deep blue, Christ in a mantle of cloth of gold, and the angels have blue wings and white hart badges. Charles I. obtained this picture from Sir T. Jermyn, and James II. (1688) gave it to Lord Castlemaine, at whose death it passed to 8th Lord Pembroke (1705). Engraved by Hollar (1639); H. Shaw in "Dresses of the Middle Ages" (i. Pl. 43). Waagen thought it an Italian work.—Arundel Soc. Chromolithograph, Essay by Geo. Scharf (1883); Athenæum (March 17, 1883); Waagen, Treasures, iii. 150.

RICHARDS, THOMAS ADDISON, born in London, Dec. 3, 1820. Landscape painter; went, when a boy, to Georgia with his parents, and removed thence, in 1845, to New York, where he has since lived, with the exception of occasional trips to Europe. Pupil of National Academy in 1845–47; elected an A.N.A. in 1848, N.A. in 1851; has been corresponding secretary since 1852. He was the first director of the Cooper Union School of Design for Women in 1858–60; since 1867, professor of art in University of New York. Studio in New York. Works: Alastor, or the Spirit of Solitude, Mr. Woolsey, New Haven; Indian Paradise (1854); Edisto River, French Broad River (1859); Rhine, Warwick Castle (1869); Lake Winnipiseogee; Chatsworth — England; Lake Thun—Switzerland; Sunnyside; Lake Brienz—Switzerland (1879); Squantum Road—Providence, Meadow Brook, At Hunt's Mill—Providence (1880); Dingman Creek—Pa., Lilacs (1881); Flower of the Period, Marshal Niel Roses (1882); Pennsylvania Homestead, Van Etten's Peak—Delaware River (1883); Ferry Road at Dingman, In the Valley of the Delaware, Basket of Roses (1884); Mountain Brook, Delaware River (1885); Midsummer on the Delaware, River Road at Dingman's Ferry (1886).

RICHARDS, WILLIAM TROST, born in Philadelphia, Pa., Nov. 14, 1833. Landscape and marine painter, pupil of Paul Weber, a German artist in Philadelphia. In 1855 visited Florence, in 1866–67 France and Germany, and in 1878–79–80 London and the coast of England.

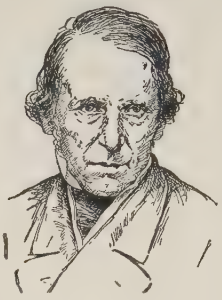
Exhibited at Royal Academy, London, in 1869 and 1878–81; Paris Salon, 1873. Honorary member of National Academy. Medals: Philadelphia, 1876; Temple, 1885. Works in oil: Wood Scene (1861); Leafy June (1862); June Woods (1864); Mid-Ocean; New England Coast; At Atlantic City (1873); Yellow Carn at Cornwall (1879);

On the Wissahickon, Indian Summer, C. P. Huntington, New York; Portsmouth Light—New Hampshire, J. J. Astor, ib.; Forest, Wissahickon, Land's End—Cornwall, G. Whitney, Philadelphia; Atlantic Coast, Fairman Rogers, ib.; Narragansett Pier, R. C. Taft, Providence; Sea Shore, Charles Parsons, St. Louis; do., Daniel Catlin, ib.; Trebar with Strand—Cornwall (1881); G. Schwabe, Henley on Thames; Marine View (1882); On the Coast of New Jersey (1883), Corcoran Gallery, Washington; Wild New England Shore (1884); Trevalga Head—Cornwall, England (1885); Summit of Mount Tacoma (1886). Water-colours: 47 Landscapes and Marine Views (1871–76), Metropolitan Museum, New York; Marine—Atlantic City, T. B. Clarke, New York; Southwest Point—Conanicut; Gooseberry Island—Newport; Gull Rock—ib., Limits of the Unresting Sea (1884).

RICHARDSON, JONATHAN, born in 1665, died in London, May 28, 1745. Portrait painter, pupil of John Riley; ranked, after the death of Kneller and Dahl, at the head of his profession. His heads are individual and characteristic, but his full-lengths are weak. Among his best known portraits are those of Anne Oldfield, Pope, Prior, Steele, Vertue, and Lord Chancellor Talbot, National Portrait Gallery, London; Pope and his Dog Bounce, Lord Lyttleton. He was also distinguished as the author of

"An Essay on the whole Art of Criticism in relation to Painting" (1719), "An Argument in behalf of the Science of a Connoisseur" (1719), and other works. His son, Jonathan (1694–1771), was an amateur portrait painter and often assisted him in his labours.—Redgrave; F. de Conches, 84; Portfolio (1872), 66.

RICHMOND, GEORGE, born in 1809. Portrait painter, pupil of Royal Academy; elected an A.R.A. in 1857, and R.A. in 1867. Has painted a few ideal pictures, such as Christ's Agony in the Garden (1858), and Scene from Comus (1864), but he owes his



reputation to his more than 3,000 portraits, among which are those of the Earl of Elgin (1860), Bishop of Oxford, Duke of Buccleugh (1865), Dr. Keble, Sir R. H. Inglis, Sir Moses Montefiore (1875); Earl Granville, Bishop of Carlisle, Marchioness of Salisbury (1877).

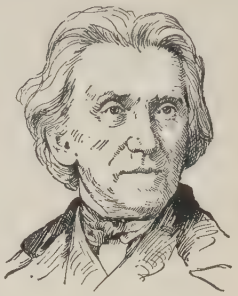
RICHMOND, WILLIAM B.; contemporary. History and portrait painter, and sculptor, son of George Richmond, and pupil of Sir Frederick Leighton. Gold medal, Berlin, 1886. Works: Electra at Tomb of Agamemnon (1877); Phidyle, Sarpedon (1879); Calves, Song of Miriam (1880); Behold the Bridegroom Cometh (1881); Release of Prometheus (1882); May (1884); Audience in Athens during the Representation of the Agamemnon (1885), Birmingham Gallery; Cicely Wormald, Hermes (1886). Among his portraits are those of Princess Louise, Gladstone, Darwin, Browning, William Morris, Holman Hunt, and Lord Lyttleton.

RICHOMME, JULES, born in Paris, Sept. 9, 1818. History and portrait painter, son of the engraver Joseph Théodore Richomme, pupil of Dröling. Paints religious subjects chiefly, in a cold and correct style. Medals: 3d class, 1840; 2d class, 1842, 1862, 1863; L. of Honour, 1867. Works: Abraham taking Hagar as his Wife (1842); St. Sebastian saved by Holy Women (1843); Incredulity of St. Thomas (1845); Christ appearing to St. Martin, St. Peter's Repentance, Leda (1848);

Erigone, King of Garb's Betrothed (1849); View of St. Peter's in Rome, Lamentano Bridge, Tower of Cervaro, Mary Magdalen's Conversion (1850); Italian Beggar Woman (1852); Christ healing the Paralytic, Love fleeing from Drunkenness (1853, bought by State); Christ healing a Sick Woman (1855); St. Nicholas saving the Sick (1857); Christ and the Children, Young Mother (1861); St. Peter of Alcantara healing a Child (1864), Luxembourg Museum; Baptism of Christ (1865), Préfecture de la Seine, Paris; Beheading of John Baptist (1866), Besançon Museum; Christ on the Cross (1868), Palais de Justice; Castle in Spain (1870); Forget-Me-Not (1872); Education of Achilles (1873); Don't awaken a Sleeping Cat, Toilet (1874); First Lesson on the Violin (1875); Dove (1876); Arab Woman, Chinese Doll (1877); The Feast in the Pharisee's House (1882); Around the Fountain (1884); Port de la Joliette (1886); Ignorance is Bliss, Mrs. D. D. Colton, San Francisco; decorations in St. Vincent de Paul and St. Séverin, Paris, and in other churches.—Bellier, ii. 376.

RICHTER, ADOLF, born at Thorn in 1816, died at Düsseldorf, Nov. 20, 1852. Genre painter, pupil of Academy at Düsseldorf, where he settled, and became very popular with well composed and effectively coloured scenes from home life, especially such as introduced children. Works: Christmas Eve (1837); Vintage on the Moselle (1839); do. on the Rhine (1840); Hessian Emigrants on Seashore (1841); Souvenir of Cologne Carnival (1841); Sunday Afternoon in the Country (1842); Morning on the Ahr (1846); Last Comfort (1847); The Fifth Child (1848); Children's Breakfast (1849); Rhenish Village Life (1850); Return of Landwehrmann (1851); Before the Village School (1852).—Wolfg. Müller, Düsseldf. K., 268; Wiegmann, 316.

RICHTER, (ADRIAN) LUDWIG, born in Dresden, Sept. 28, 1803, died at Loschwitz, near Dresden, June 19, 1884. Landscape and genre painter and illustrator, son and pupil of the engraver Karl August Richter; went in 1820 with Prince Narischkin through France to Nice, travelled and studied afterwards in the German Alps, and in 1823–26 in Italy. Appointed instructor in drawing at the porcelain factory in Meissen in 1828; called to the Dresden Academy in 1836, and professor there in 1841–76.



Has illustrated many works. Ph.D., Leipsic University; honorary member of Berlin, Munich, and Vienna Academies; Commander, Saxon Order of Albert; Order of Francis Joseph; Bavarian Order of Michael. Works: The Watzmann at Sunset (1824); Valley of Amalfi, View near Rocca di Mezzo (1823–26); Lauterbrunn Valley; Views in the Campagna and in the Apennines; Ariccia, Civitella (1827); Storm on Monte Serrone near Olevano (1830), Städel Gallery, Frankfort; Ferry at the Schreckenstein near Aussig (1837), Spring Landscape with Bridal Procession (1847), Dresden Gallery; View in Sabine Mountains (1825), Valley near Amalfi (1826), The Schreckenstein near Aussig (1835), Evening Landscape with Worshippers (1842), Harvest Procession in Roman Campagna, Leipsic Museum; View in the Riesengebirge (1839), National Gallery, Berlin; Richter Album.—Hoff, A. L. Richter (Frankfort, 1877); Jahn, Biogr. Aufsätze; Richter, Lebenserinnerungen; Wessely, Ad. L. R. (Vienna, 1883); Allgem. K. C., viii. 531, 573; Brockhaus, xiii. 693; Förster, v. 434; Illustr. Zeitg. (1883), ii. 266; Jordan (1885), ii. 182; Reber, ii. 261; Graph. K., vi. 1; D. Kunstbl. (1850), 407; (1851), 208, 410; (1852), 12; (1853), 251; (1855), 131, 390; (1856), 451; Kunst-Chronik, xix. 605, 645; Kunst f. Alle, i. 47; Müller, 437; Pecht, i. 57; Land und Meer (1869), i. 171; Zeitschr. f. b. K., x. 257; xviii. 377; xxi. 36; xii. (Mittheilungen, v. 1).

RICHTER, AUGUST, born at Dresden, June 3, 1801, died at Pirna, Nov. 19, 1873.

History painter, pupil of Dresden Academy, then in Düsseldorf under Cornelius, for whom he painted in fresco one of his wall pictures at Helldorf. Spent several years in Italy, and became professor in Dresden Academy. His style suggests Raphael; suddenly he fell into mannerism, and soon after became insane. Works: Hagar and Ishmael in the Wilderness, Dresden Museum; Rebekah and Eliezer, Weimar Museum.—Förster, v. 421; Nagler, xiii. 134.

RICHTER, ÉDOUARD, born in Paris; contemporary. Genre and portrait painter, pupil of Hébert and Bonnat. Works: News at the Studio (1868); Waiting (1870); At the Fortune-Teller's, Baby's Photograph (1875); The Slave's Narrative (1876); Veil Dance (1877); Jewess of Morocco (1880); Othello, Salome (1881); Harem in Old Granada (1883); Sultana going to the Bath, Young Girl with Narghileh (1884); Nymphea lotus (1885); Bazaar in Tunis, Jewess of Algiers (1886). In United States: Judith, B. Wall, Providence; Gallery of the Louvre, J. H. Stebbins, New York; In the Cathedral, W. B. Bement, Philadelphia; Love Song, T. M. Scott, San Francisco.

RICHTER, GUSTAV, born in Dessau, May 12, 1847. Landscape painter, pupil of Berlin Academy (1863–68) and of Max Schmidt, then studied from nature, travelling in Middle Germany; paints chiefly mountain landscapes. Works: Group of Black Poplars on the Elbe, Ducal Palace, Dessau; Forest Border; Castle Giessmannsdorf (1873); Landscape in Hartz Mountains (1874); Entrance into Bode Valley (1876).

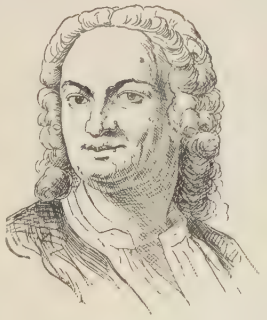
RICHTER, GUSTAV (KARL LUDWIG), born in Berlin, Aug. 31, 1823, died there, April 3, 1884. History and portrait painter, pupil of Berlin Academy under Eduard Holbein, and in Paris (1844–46) of Cogniet; studied in Rome in 1847–49, visited afterwards France and Italy repeatedly, Egypt in 1861, and the Crimea in 1873. One of the most successful portrait painters of modern times. Member of and professor in Berlin Academy; honorary member of Munich and Vienna Academies. Medals: Berlin, Paris (1855, 1857, 1859), Brussels, Vienna (1873), Philadelphia (1876), Munich (1883); Order pour le mérite. Works: Portrait of his Sister (1852); Daughter of *Jairus* (1856), National Gallery, Berlin; Baldur, The Walkyries, Walhalla, New Museum, ib.; Building of the Pyramids (1859–73), Maximiilianeum, Munich; Female Portrait (1852); do. (1856); Portrait of Painter Hoguet (1862); do. of himself (1862–64); do. of Eduard Hildebrandt (1865), Dantzic Museum; Egyptian Girl, Odalisque, Neapolitan Fisher-Boy, Egyptian Dancers (1870); Pygmalion; Gypsy Girls in the Crimea (1873); Sultan Abdul Aziz (1867); Count and Countess Roberinsky; Princess Carolath (1872); Duchess of Edinburgh; Duchess Marie of Mecklenburg (1874); Hon. George Bancroft; Artist with Boy, Artist's Wife with Younger Child (1874); Banker's Wife (1876); Emperor William (1876, 1877); Empress Augusta, Countess Károlyi (1878); Prince Pless; Queen Louise (1879), Cologne Museum; Countess Dönhoff; General Count von Blumenthal (1883), National Gallery, Berlin.—Allgem. K. C., viii. 446, 902; Illustr. Zeitg. (1884), i. 338; Jordan (1885), ii. 182; Kunst-Chronik, v. 83; ix. 712; x. 51; xiii. 2; xiv. 5; xix. 442, 541; Leixner, Mod. K., i. 87; ii. 43; Müller, 438; Rosenberg, Berl. Malersch., 191; D. Rundschau, ix. 471; xiii. 327; xvii. 303; xx. 461, 463; xxi. 148; Land und Meer (1872), i. 23; (1880), i. 47; (1884), ii. 710; Westermann's Monatshefte, liii. 40, 168; Zeitschr. f. b. K., vi. 92, 105.

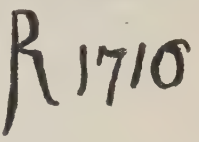
RICHTER, WILHELM, born in Vienna in 1820. Genre, battle, and animal painter, pupil of Vienna Academy. Works: Girl before Shrine (1838); View from St. Michael; Street Sweeper (1839); Uhlans Marching; Storming of a Church (1844); Sally

from a City (1845); Attack of French Cavalry (1846); Death of Hensel at Malborghetto (1847); Piedmontese Prisoners of War (1858); Dragoons in a Skirmish (1865); Equestrian Portrait (1870); Horses at Pasture (1870); Kennel (1871); Royal Hunt in Hungary (1882).—Kunst-Chronik, xviii. 87; xix. 518; Wurzbach, xxvi. 65.

RICO, MARTIN, born in Madrid; contemporary. Architecture painter, pupil of Federico de Madrazo, then studied in Paris and Rome. Medals: Paris, 3d class, 1878; L. of Honour, 1878. Works: Doge's Palace in Venice, Samuel Hawk Collection, New York; Grand Canal—Venice, Miss C. L. Wolfe, ib.; Italian Garden, Metropolitan Museum, ib.; Court Interior — Granada, Boating Party in Bois de Boulogne, Washerwomen at Poissy, The Seine at Poissy, J. H. Stebbins, ib.; On the Seine, Morris K. Jesup, ib.; Ferry of San Stefano—Venice, C. L. Smith, ib.; Ancient Convent Walls near Seville, On the Seine, R. L. Cutting, ib.; Venice, Canal near Poissy, A. J. Drexel, Philadelphia; The Seine, Alex. Brown, ib.; Canal in Venice, Borie Collection, ib.; Gathering Oranges at Toledo, Venice, W. T. Walters, Baltimore; Entrance to Canale Grande—Venice, H. L. Dousman, St. Louis; Village of Bougival, Daniel Catlin, ib.; Bridge of Toledo (1883); S. M. del Giglio in Venice (1884).—La Ilustracion (1883), i. 2; ii. 307; (1884), i. 267.

RIDINGER (Riedinger), JOHANN ELIAS, born in Ulm, Feb. 16, 1698 (Feb. 15, 1695?), died in Augsburg, April 10, 1767. German school; animal and landscape painter, pupil in Ulm of Christoph Resch and in Augsburg of Johann Falk, then lived for three years in Ratisbon; returned to Augsburg, where he was much influenced by Rugendas, and in 1759 became director of the Academy. Unsurpassed in the representation of wild animals. Works: Three Stags, Grosvenor Gallery, London; Stag pursued by Dogs, Cassel Gallery; Stag Resting (2), Fürstenberg Gallery, Donaueschingen; Two Bears in a Wilderness (1710), Schwerin Gallery; Pheasant Hunt at Night, Weimar Museum. —Ch. Blanc, École allemande; Kugler (Crowe); Nagler, xiii. 160; N. Bibliothek der Wissenschaften, ii. 137; Thienemann, Leben (Leip., 1856); Weyermann, 437.





RIEDEL, AUGUST, born at Baireuth, Dec. 27, 1802, died in Rome, Aug. 8, 1883. Genre and portrait painter, pupil of Munich Academy under Peter von Langer; went in 1828 to Rome, where he adopted a manner differing widely from the academic style, and excelling in brilliancy of colouring, which made his pictures very popular. Was member of and professor in Accademia di S. Luca in Rome, member of Berlin, Munich, Vienna, and St. Petersburg Academies. Works: Sakuntala, Medea, Stuttgart Gallery; Girls Bathing, Two Albanian Women (1838), National Gallery, Berlin; Child and Nurse (1865), Raczynski Gallery, ib.; Women of Albano, Kunsthalle, Hamburg; Vittoria d'Albano, Wittelsbach Palace, Munich; Neapolitan Fisher Family (1834), Judith (1840), Young Girl in Mother's Lap (1848), Portrait of Carl Rottmann (1827), five other portraits (1831, 1842, 1865), New Pinakothek, ib.; Roman Woman; Bayadere (1862); Neapolitan Mother by the Sea; Bacchante, Sappho, Herodias, Sakuntala, King of Würtemberg's Collection; Puck; Cupid and Psyche feeding Nightingales; Beautiful Stella; Agrippina with Ashes of Germanicus; Rezia; Spring; Angel of Light; The Peri; Love among the Roses, J. J. Astor, New York; Italian Woman, August Bel-

mont, ib.; many portraits.—Allgem. K. C., viii. 491, 902; Brockhaus, xiii. 690; Cotta's Kunstbl. (1844), 105; D. Kunstbl. (1851), 139; (1853), 427; (1857), 39; Müller, 439; Land und Meer (1880), i. 499.

RIEDER, WILHELM AUGUST, born at Döbling, near Vienna, Sept. 30, 1796, died in Vienna, Sept. 8, 1880. History, genre, and portrait painter, pupil of Vienna Academy, and afterwards professor; in 1857 became custodian of the Belvedere Gallery; visited Tyrol and North Italy in 1830, Florence and Rome in 1833. Works: Christ on Mount of Olives; St. Rosalia (1820); Lily of St. Leonard (1841), Vienna Museum; Mary Stuart taking Farewell of her Ladies (1843); Scene from Walter Scott's Prison of Edinburgh (1844); Portrait of Franz Schubert; Emperor Francis I., Gratz University.—D. Kunstbl. (1857), 325; Wurzbach, xxvi. 107.

RIEDMÜLLER, FRANZ XAVER VON, born at Constance, Jan. 22, 1829. Landscape painter, pupil in Carlsruhe (1856–61) of J. W. Schirmer, then lived for some time in Strasburg and Frankfort, and settled in Stuttgart in 1864. Medals: Carlsruhe and London. Baden court painter since 1873. Works: Heidenlöcher on Ueberling Lake; Charcoal-Burner's Hut; View on the Königssee; do. on Lake Constance; do. near Berchtesgaden; do. near Strasburg (1875); Stuttgart Museum; Italian Landscapes; Views in Grand-ducal Garden at Carlsruhe. —Müller, 440; Meyer, Conv. Lex., xviii. 821.

RIEFSTAHL, WILHELM, born at Neustrelitz, Mecklenburg, Aug. 15, 1827. Landscape and figure painter, pupil of Berlin Academy under F. W. Schirmer; studied nature on Isle of Rügen, afterwards visited Middle Germany, the banks of the Rhine, Tyrol, Switzerland, and Rome (1869); was professor at the Carlsruhe Art School in 1870–73, and director in 1875–77; settled in Munich in 1878. Excels in harmonious combinations of landscape scenery with figures. Member of and professor in Berlin Academy; honorary member Munich Academy, 1881. Gold medal: Berlin, 1864; Vienna, 1873. Works: Northern Heath; Coast of Rügen; Westphalian Village Church; Procession of Capuchins; Mourning Assembly in Appenzell, Carlsruhe Gallery; Similar subject, Wiesbaden Gallery; Bridal Procession in Passeyer Valley; Return from Baptism; Pilgrimage in the Mountains; In the Refectory; Shepherds' Devotions in the Fields (1864), All Souls' Day (1869), National Gallery, Berlin; Funeral Procession in Front of Pantheon (1871), Dresden Gallery; Blessing of the Alps (1881); Missionaries in Rhætia (1884); Child's Burial in Passeyer (Jubilee Exhibition, Berlin, 1886); Wedding Procession in Tyrol, J. J. Astor, New York; do., Israel Corse, ib.; Chapel in Tyrol, D. H. McAlpin, ib.; Return from Christening, Mrs. Wilstach, Philadelphia.—Allgem. K. C., viii. 942; Brockhaus, xiii. 700; Illustr. Zeitg. (1863), i. 96; Jordan, 250; Kunst-Chronik, xvii. 8, 380; xix. 644, 661; Müller, 440; D. Rundschau, ix. 477; xiii. 336; Rosenberg, Berl. Malersch., 348; Zeitschr. f. b. K., iv. 117; v. 123; vi. 175; xx. 76.

RIEGER, ALBERT, born in Vienna; contemporary. Landscape painter; has travelled in Europe and the East. Works: Ruins of Mosque in Greece, Storm on Coast of Dalmatia, Sunset, Coast View in Istria, Eddystone Lighthouse in Stormy Night, do. at Sunrise, Storm in the Tropics (1871–72); Waterfall in the Pyenees (1872); Rainy Weather on the Danube; Summer Evening near Florence (1874); Ruins of Athens (1878); Polar Night in Spitzbergen (1880); Castle Hohenbaden, Queen Waldlieb (1881); Shipwreck on Norwegian Coast (1882).—Illustr. Zeitg. (1873), ii. 16; (1875), ii. 383; (1878), ii. 271; (1881), ii. 369, 378; (1882), ii. 465; (1883), i. 293; Kunst-Chronik, xviii.; Wurzbach, xxvi. 133.

RIENZI, Holman *Hunt*, private gallery, England. Rienzi vowing to revenge his brother's death. Painted in 1849; Hunt's first Pre-Raphaelite picture.

RIEPENHAUSEN, FRANZ and JOHANN, born in Göttingen in 1786 and 1788, died in Rome, Franz, Jan. 3, 1831, Johann, Sept. 17, 1860. History painters, sons of and first instructed by the engraver Ernst Riepenhausen, then studied under W. Tischbein in Göttingen and in Cassel (1804), and after Hartmann's drawings from Pre-Raphaelite masters in Dresden (1805), where they embraced Catholicism; returned to Göttingen, and went in 1807 to Italy. In 1810 they published a history of painting in Italy. The portrait is of Johann Riepenhausen. Works: The Minstrel (after Goethe); Maiden from Afar (after Schiller); Magnificat; Casting off of Hagar; Christ blessing Children (1819), Provinzial Museum, Hanover; Madonna and St. John (1820), Schwerin Gallery; View of Rome (1820); Legend of St. Elizabeth (2,1821); Raphael's Vision (1822), Raczynski Gallery, Berlin; Conradin hearing his Death Sentence; Henry the Lion defending Barbarossa in Rome (1825), Royal Palace, Hanover. By Johann: Duke Erich saving Emperor Maximilian's Life in Battle of Regensburg (1834); First Communion of Girls in Rome; Cupid as Musician; Madonna and St. John, New Pinakothek, Munich; Cupid and Psyche (1835), Provinzial Museum, Hanover; Raphael's Death, Apparition (1836); Charity, Cupid instructing Two

F. & J. Riepenhausen. pinx.
Roma 1820

Girls in Love, Duke Ernst of Brunswick interceding for Prisoners (1837); Beatrix before Emperor Otto IV. (1838); Extinction of Cenci Family (1839); Poetry, Kunsthalle, Hamburg.—Andresen, iii. 86; Brockhaus, xiii. 702; Förster, iv. 232; N. Necrol. d. D. (1831), 38; Reber, i. 325; Riegel, Gesch. des Wiederauflebens der d. K., 258.

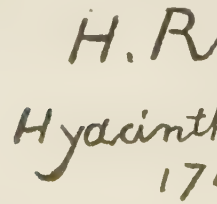
RIÉSENER, (LOUIS ANTOINE) LÉON, born in Paris, Jan. 21, 1808, died in 1878. Figure and portrait painter, pupil of his father, Henri François Riésener (portrait painter, 1767–1828), and of Gros. Medals: 3d class, 1836; 2d class, 1855, 1864; L. of Honour, 1873. Works: Flora, Bacchante (1836); Egyptian Girl and Nurse (1855); Idyl in Normandy (1863); Erigone (1864), Luxembourg Museum; Bacchus and Ariadne, Awaking, The Toilette (1875); Brook in the Wood; Country Pleasures.—Bellier, ii. 379; Meyer, Gesch., 286.

RIESER, MICHAEL, born at Schlitters, Tyrol, Sept. 6, 1828. History painter, pupil of Munich (1848-50) and Vienna (1852–61) Academies, at the latter under Ruben, then studied for three years after the old masters in Florence, Rome, and Venice. Member of Vienna Academy in 1864; professor at Industrial Art School in Vienna since 1868. Works: Holy Family (1858); Baptism of Christ; Death of St. Wenceslaus (1859); Eve of Nativity, Prague Gallery; many cartoons for church glass-paintings.—Kunst-Chronik, xviii. 511; Müller, 440; Wurzbach, xxvi. 148.

RIETSCHOOF, JAN CLAASZ, born at Hoorn in 1652, died there in 1719. Dutch school; marine painter, pupil of Backhuyzen, whose style he imitated very skilfully. Works: Calm Sea, Stormy Sea, Amsterdam Museum.—Kugler (Crowe), ii. 505.

RIGAUD, HYACINTHE, born at Perpignan, July 18, 1659, died in Paris, Dec. 29, 1743. French school; history and portrait painter, pupil of Pezet, Verdier, and Ranc; won grand prix in 1682, but, by Le Brun's advice, instead of going to Rome, devoted himself to portrait painting, in which he became a master. Member of Academy, 1700; professor, 1710; rector, 1733; Order of St.

Michael, 1727. Works: Cain building the City of Enoch (1682); Crucifixion (1684); Presentation in the Temple, St. Andrew, Portrait of Louis XIV. (1701), Philip V. of Spain, Bossuet (1705), Le Brun and Mignard, Cardinal Polignac, and nine others, Louvre; Louis XIV., Louis XV. (4, two dated 1715, 1730), Mignard, Portrait of himself, twelve others, Versailles Museum; Pierre Puget, Amiens Museum; Saint-Simon, Bishop of Metz, Marshal Noailles, Grenoble Museum; Louis XIV., Metz Museum; Fontenelle, Montpellier Museum; Marshal Turenne, Nîmes Museum; Louis XV., Rouen Museum; Philip of Orléans, Racine, Toulouse Museum; Louis XIV., Valenciennes Museum; others in Museums at Chartres, Douai, Lyons (2), Nantes, Orléans, Strasburg, Basle, Geneva, Zürich (2); Sculptor Bogaert, Berlin Museum; Portrait of himself, Cassel Gallery; Cardinal Fleury, Knight of St. Michael, Darmstadt Museum; Augustus III. of Poland, Dresden Museum; Louis XIV., Madrid Museum; Fontenelle, Hermitage, St. Petersburg; Bossuet, Portrait of himself, Uffizi, Florence; Cardinal Fleury, National Gallery, London; others in Bamberg and Carlsruhe (2) Galleries; Old Pinakothek, Munich; Museum (2), Liechtenstein (1740) and Czernin Galleries, Vienna; Naples Museum; Historical Society, New York (2). His brother Gaspard (born at Perpignan, baptized June 1, 1661,



died in Paris, March 27, 1705), was also a portrait painter of merit, several of whose works are probably attributed to his more famous brother.—Bellier, ii. 381; Ch. Blanc, École française; Dohme, 3; Houssaye, 140; Jal, 1062; Mémoirs inédits, ii. 114; Nagler, xiii. 179; Wurzbach, Fr. Mal. des XVIII. Jahrh., 6.

RIGAUD, JOHN FRANCIS, born at Turin, Italy, May 18, 1742, died at Packington, England, Dec. 6, 1810. History and portrait painter, son of a French merchant; early studied art and became painter to the King of Sweden; afterwards studied in Rome, Bologna, and Parma, and in 1766 was elected a member of the Bologna Academy. Went in 1772 to Paris, and thence to London, where he became an exhibitor at the Royal Academy, was elected an A.R.A. in 1782, and R.A. in 1784. His diploma picture was entitled Samson. He painted also in fresco, and decorated ceilings, and translated into English Leonardo da Vinci's "Treatise on Painting" (1806).—Redgrave.

RIGO, JULES (VINCENT ALFRED), born in Paris in 1810. Battle painter, pupil of L. Cogniet. Medals: 3d class, 1857; 2d class, 1859, 1861, 1863. Works: Bonaparte at Siege of Toulon—1783 (1849), Ministry of Interior, Paris; Crossing of the Tagliamento in 1809, Taking of Zaatcha—1849 (1853), French Surgeons at Battle of Inkerman—1854 (1857), Marshal Canrobert in Trenches of Sebastopol (1859), Portrait of Mayor of Versailles (1856), Versailles Museum; Baptism of Clovis (1859, bought by the State); Battle of Magenta (1861); do. of Solferino (1866); Totila King of the Goths visiting St. Benedict (1865), Communion of St. Benedict (1867), St. Étienne du Mont, Paris; Crossing of the Beresina—1812 (1870); Charge of Cuirassiers at Reichshoffen (1879); Start for the Promenade (1880).—Bellier, ii. 382.

RILEY, JOHN, born in London in 1646, died there in 1691. Portrait painter, pupil of Gerard Soest and of Isaac Fuller; became noted after death of Lely, and had among his sitters Charles II., James II. and his Queen, and William and Mary, to whom

he was appointed court painter. Works: Bishop Burnet, James II., William Lord Russell, Waller, National Portrait Gallery; others at Hampton Court.—Redgrave; F. de Conches, 61.

RINALDO AND ARMIDA. Subject from Tasso's "Gerusalemme liberata" (Jerusalem Delivered). Rinaldo, who has fled from the camp of the Crusaders after slaying Gernando, gives himself up to amorous delights in the gardens of the enchantress Armida.

By Agostino *Carracci*, Naples Museum; canvas, H. 6 ft. 4 in. × 7 ft. 9 in. Armida, seated upon a hillock under a tree, arranges her hair with the aid of a mirror which Rinaldo, reclining, holds for her; at left, Ubaldo and Charles the Danish knight concealed in foliage; in background, left, palace of Armida. From the Farnese Collection. Engraved by Lasinio fils.—Museo Borbonico, viii. Pl. 1.

By *Domenichino*, Louvre; canvas, H. 3 ft. 11 in. × 5 ft. 5 in. Armida and Rinaldo in nearly same position as above; a cupid, in the air, aims an arrow at Armida, while two others embrace, a fourth lies asleep, and a fifth sits on the bank near Armida; at left, Ubaldo and Charles the Danish knight; in background, middle, the palace of Armida. Collection of Louis XIV., who bought it in 1685. Engraved by Croutelle.—Villot, Cat. Louvre; Musée français, i.; Landon, Vies, Pl. 142; Réveil, xi. 733.

By Anton van *Dyck*, Louvre; canvas, H. 4 ft. 4 in. × 3 ft. 3 in. Rinaldo, disarmed, reclines on the sward with his head on Armida's knees; at left, cupids play with his sword; at right, a cupid holds his hands to receive fruit from another one in a tree; in foreground, two cupids near an open coffer of jewels; at left, behind a bush, the heads of Ubaldo and his companion. Engraved by P. de Jode (1644). Same subject, Bordeaux Museum. — Cat. Louvre; Waagen, Treasures, iv. 511.

By Anton van *Dyck*, Duke of Newcastle, England; canvas, H. 4 ft. 6 in. × 5 ft. 8 in. Armida, in floating red drapery, leans over Rinaldo, who sleeps at the foot of a tree, and envelopes him in garlands of flowers which cupids bring to her; above, other cupids flying; at left, a siren, her head and bust out of the water, sings to prolong the enchantment to which the hero has succumbed. A copy, formerly in collection of the Duc de Tallard (1756), was sold at his sale for 7,000 florins to the King of Prussia. Engraved by F. Ragot; P. de Baillu.

Rinaldo and Armida, Domenichino, Louvre.

By Nicolas *Poussin*, Berlin Museum; canvas, H. 3 ft. 10 in. × 4 ft. 9½ in. Armida, clothed in a yellow mantle, bearing away the sleeping Rinaldo. She supports his head, four cupids bear up his body and legs, and a fifth flies in advance towards a river. On the opposite side an aged man, personifying a river, and two nymphs; at a distance, two warriors near a column. Carried to Paris; returned in 1815. Engraved by Chasteau; anonymous.—Smith, viii. 147.

By Nicolas *Poussin*, Dulwich Gallery; can-

vas, H. 2 ft. 7½ in. × 3 ft. 7½ in. Armida, armed with a dagger, is bending cautiously over Rinaldo, who, clad in splendid armour, lies sleeping at the foot of a tree; overcome by love, as she contemplates his beautiful face, she withholds the blow, her arm being restrained by a cupid who has alighted beside her. Engraved by J. Audran; P. Dupin.—Smith, viii. 145.

By Nicolas *Poussin*, Hermitage, St. Petersburg; canvas, H. 3 ft. 1 in. × 4 ft. 6 in. Armida bends affectionately over the sleeping Rinaldo and places her hand on his breast; at his head are two cupids, a third plays with his shield, and a fourth is on the farther side of a bank; on opposite side, emblems of fertility and abundance; on a cloud, Armida's splendid car, with spirited coursers, held by two nymphs. Engraved by Sanders.—Smith, viii. 146.

Subject treated also by Alessandro Tiarini, Munich Gallery; François Boucher (1734), Louvre; Auguste Leloir (1879).

RINALDO AND ARMIDA, HISTORY OF, David *Teniers*, younger, Madrid Museum; copper. Series of twelve pictures, each H. 9 in. × 1 ft. 3 in.:

1. Armida arrives at the Christian camp and presents herself to Godfrey de Bouillon.

2. Godfrey deliberates with his companions concerning the means of giving Armida the aid she asks for; in the background, the death of Gernando at the hands of Rinaldo.

3. Charles and Ubaldo, seeking for Rinaldo, who has fled the camp to escape the punishment of his deed, arrive on the banks of a river near Ascalon, where they hear of his ensnarement by Armida.

4. Rinaldo in the Island of Orontes.

5. Armida, in her chariot, conveys Rinaldo asleep to the Fortunate Isles.

6. Charles and Ubaldo land in the Fortunate Isles.

7. The Gardens of Armida; Rinaldo, disarmed, with his head on the breast of the enchantress.

8. Separation of Rinaldo and Armida.

9. Rinaldo and his companions flee from the Fortunate Isles, and Armida disappears into the air in her chariot.

10. Prowess of Rinaldo against the Saracens.

11. Armida in her chariot incites the Saracens against Rinaldo.

12. Armida is about to stab herself when Rinaldo arrests her hand and is reconciled to her.

RINCON, ANTONIO, born in Guadalajara about 1446, died in Seville about 1500. Spanish school; doubtfully said to have studied in Italy, either with Andrea del Castagno or Domenico Ghirlandajo; painted chiefly at Toledo; became painter to Ferdinand and Isabella, whose portraits he frequently painted. Best extant work, altarpiece in Church of Robleda de Chavila, containing seventeen panel pictures of the Life of the Virgin. His son Fernando was also a painter.—Stirling, i. 89; Ch. Blanc, École espagnole.

RING, HERMAN TOM, born at Münster in 1521, died there in 1597. German school; history and portrait painter, son and pupil of Ludger the elder, but influenced by the Italians. Works: Waking of Lazarus (1546), Crucifixion, Companion-piece to do., Münster Cathedral; Crucifixion and others, also portraits, Art Union, Münster; twelve Prophets and Sibyls, Augsburg Gallery; Portraits of John of Leyden and Wife (1535), Schwerin Gallery. His son Nicolaus, who flourished second half of 16th and beginning of 17th century, was a follower of the Italian schools. Work: Entombment (1598), Ludgeri Church, Münster.—Kugler (Crowe), i. 268; Schlie, 524; W. & W., ii. 504; Zeitschr. f. b. K., xii. 256, 319.

RING, LUDGER TOM, the elder, born at Münster in 1496, died there in 1547. German school; a versatile master, of a family of painters that flourished in Münster in the 16th century. Works: Portraits of Man and Wife, Bust Portrait of Young Man (1536), Museum, Münster; God the

Father as Avenger (1538), Art Union, ib.; Male Portrait, Berlin Museum. — Kugler (Crowe), i. 268; Lübke, Mittelalterliche Kunst in Westfalen, 366; W. & W., ii. 503; Zeitschr. f. b. K., xii. 257.

RING, LUDGER TOM, the younger, born at Münster after 1521, died at Brunswick in 1583 or 1584. German school; history and portrait painter, son and pupil of Ludwig the elder; settled in Brunswick, where he obtained the freedom of the city in 1561. Works: Portrait of Doctor Chemmitzer (1569), Art Union, Münster; others in private collections there; Marriage at Cana (1562), Berlin Museum; Portrait of a Lady (miniature), Suermondt Museum, Aix-la-Chapelle.—Kugler (Crowe), i. 268; W. & W., ii. 505; Zeitschr. f. b. K., xii. 320.

RING, PIETER DE, flourished about 1650–60. Dutch school; fruit, flower, and still-life painter, and a successful follower of Jan D. de Heem; master of Guild at Leyden in 1648. Works: Still-Life, Amsterdam Museum; Vanitas (1650), Berlin Museum; Table with Oysters, Lobster, and Fruits, Dresden Gallery; Breakfast Table (2, one dated 1659), Schwerin Gallery.—Kugler (Crowe), ii. 520; Kramm, v. 1370; Schlie, 527.

RIOULT, LOUIS ÉDOUARD, born at Montdidier (Somme), Oct. 26, 1780, died in Paris, March 10, 1855. Genre painter, pupil of David and Regnault. Won second grand prix in 1814. First exhibited in 1819; soon after, having lost the use of his right hand, he learned to paint with his left. Medals: 2d class, 1844; 1st class, 1838. Works: Endymion Asleep (1822); Angelica rescued by Roger (1824), Compiègne Palace; School Boy giving his lunch to a Poor Man (1824); Women Bathing (1827); Calabrian Brigand (1829); Going into the Bath (1831); Bath at the Fountain (1834); Torregiano, Two Girls in a Boat (1835); St. Jerome Praying, Two Girls in a Bath (1836); Siege of Ostend (1837), Versailles Museum; Girl with a Goat, Magdalen (1838); Death of Chevalier d'Assas, Girl with Dogs (1841); Visitation, Diana Bathing, Leda Bathing, Woman Bathing with a Zephyr, Wounded Love (1850); Battle of Hastembeck, 1757, Portraits of the Grand Condé, and his Wife, of Philip V. of Spain, Princesse de Lamballe, Count and Countess of Albany, Madame de Genlis, and twenty-one others, Versailles Museum; Little Savoyard Asleep, Douai Museum; Dorine and Tartuffe, Montargis Museum; Aurora, Saint-Étienne Museum.—Bellier, ii. 384; D. Kunstbl. (1851), 188; Larousse.

RIPOSO, IL. See *Repose* in Egypt.

RISSE, ROLAND, born in Cologne in 1835. History, genre, and portrait painter, pupil of Düsseldorf Academy under Karl Sohn, Schadow and Bendemann; visited afterwards Munich, Dresden, the Netherlands, and Paris. Works: Christ before Pilate (1856); Christ with a Dove (1858); Christ presenting a Child as Example to his Disciples (1862); Johanna Sebus (1864); Snowdrop and the Dwarfs (1866); Sleeping Beauty (1867); Cinderella (1868); Last Days of Pompeii; Ophelia; God and Bayadere; Portraits of 11 Members of Academy Senate in Tübingen (1878).—Müller, 441.

RITCHIE, ALEXANDER HAY, born in Glasgow, Scotland, Jan. 14, 1822. Portrait and genre painter, and engraver; studied under Sir William Allen in the Royal Institution, Edinburgh. Removed in 1841 to New York, where he has since lived. Elected N.A. in 1871. Works: Washington and his Generals; Death of Lincoln; Mercy at the Wicket Gate; Fitting out Moses for the Fair; Baby, who's that? Portraits: President McCosh and Professors Charles Hodge and H. M. Alexander of Princeton College (1881).

RITTER, EDUARD, born in Vienna in 1808, died there in 1853. Genre painter, pupil of Vienna Academy. Works: Scene in Peasant Family (1838), Country People around Well (1846), Sick Bugle-Player

(1847), Vienna Museum; End of Church-Day (1846); Bequest of Grand-parents (1847); Ballad Singer (1848); Farewell of the Bride (1850); Rural Meal, Singing Rehearsal (1851); Bout at Inn, End of a Village Church-Day (1852).—Wurzbach, xxvi. 179.

RITTER, HENRY, born at Montreal, May 24, 1816, died at Düsseldorf, Dec. 21, 1853. Genre and landscape painter, pupil of Gröger in Hamburg, whither he went early in life, then of Düsseldorf Academy under Sohn, where he was much attracted by Jordan; excelled in representing episodes from sailor-life, with great vividness and brilliant colouring. Works: Smugglers attacked by Dragoons (1839); The Boaster (1841); Betrothal in Normandy (1842), Leipsic Museum; Fisherman's Son Drowned (1844), Ravené Gallery, Berlin; Poacher (1847); Fire in the Prairies (1851), Kunsthalle, Hamburg; Middy's Sermon (1852), Cologne Museum.—Cotta's Kunstbl. (1846), No. 63; Förster, v. 395; Hagen, i. 353; Wolfg. Müller, Düsseldf. K., 224; Wiegmann, 313.

RITTER, PAUL, born in Nuremberg, March 4, 1829. Architecture painter, pupil of Heideloff; became deaf and dumb when four years of age; travelled in France, Austria, Denmark, and Italy. Gold medal, Berlin, 1880. Works: Sacrament Shrine in St. Lawrence, Nuremberg; Choir of St. Lawrence, ib.; Court of Old Post Office, ib.; Peller Hof, ib.; Well in Time of Thirty Years' War, ib.; Arrival of Crown Jewels in 1424 (1883), City Hall, Nuremberg. His brother, Lorenz (born Nov. 27, 1832), painted for the Grand Duke of Mecklenburg many views in Nuremberg and Heidelberg; View of Pentagonal Tower in Nuremberg (1882), Entry of Gustavus Adolphus into Nuremberg (1884).—Müller, 441; Kunst-Chronik, xvii. 353; xix. 94; Illustr. Zeitg. (1884), i. 131; Land und Meer (1887), i. 15.

RIVALZ, ANTOINE, born at Toulouse, March 6, 1667, died there, Dec. 7, 1735. French school; history and portrait painter, son and pupil of Jean Pierre Rivalz (1625–1706), then studied in Paris and in Rome, where he received the first prize of the Accademia di San Luca from the hands of Pope Clement XI. After his return to his native city he painted, during thirty years, many pictures relating to its history, and in 1726 established an art school, which was raised to the rank of an academy in 1750. Works: Foundation of City of Ancyra, Sosthenes King of Macedon taken Prisoner, Littorius vanquished by Theodoric, Raymond de Saint-Gilles taking the Cross in 1096, Defeat of Henry II. of England before Toulouse in 1159, The Huguenots expelled from Toulouse in 1562, Pope Urban II. consecrating Church of St. Saturnin, Portrait of the Artist, five others, Toulouse Museum; Diana and Actæon, Narbonne Museum.—Bellier, ii. 387; Ch. Blanc, École française, ii.

RIVER, GOING DOWN TO THE, *Alma*-Tadema, W. H. Vanderbilt Collection, New York; canvas, H. 2 ft. 6 in. × 5 ft. A Roman lady, attended by her little daughter and a slave-girl, descending stairs leading down to the Tiber, with two ferrymen clamouring for custom; at right, the river, with a marble bridge in background, and a galley coming into view through one of its arches.—Art Treasures of America, iii. 95.

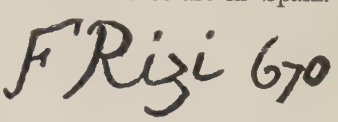
RIVEY, ARSÈNE, born at Caen; contemporary. History and portrait painter, pupil of Picot, Couture, and Bonnat. Medal, 3d class, 1880. Works: Intimacy (1870); Brenda (1873); St. Sebastian (1876); David appeasing the Anger of Saul (1878); Neapolitan Woman (1881); Flemish Gentleman (1882); Estudiante (1883); In the Armoury, A Missive (1884); Study (1886).

RIVIERE, BRITON, born in London, Aug. 14, 1840. Subject and animal painter, son and pupil of William Riviere (1806–1876), teacher of drawing at Cheltenham College and afterwards at Oxford, where Briton took his degree of A.B. in 1867. Exhibited in 1858–59, at the Royal Academy, pictures entitled Rest from Labour, Sheep

on the Cotswolds, and Road to Gloucester. In 1876 he received a medal at Philadelphia. Obtained much repute in 1866 by the Poacher's Nurse. Elected an A.R.A. in 1878, and R.A. in 1881. Works: Strayed from the Flock, Long Sleep (1866); Charity (1870); *Circe* and the Companions of Ulysses, Come Back (1871); Daniel in the Den of Lions (1872); Argus (1873); Apollo (1874); War Time, Last of the Garrison (1875); A Stern Chase, Swineherd's Dogs, Pallas Athenæ (1876); Legend of St. Patrick, Lazarus (1877); Lions, *Sympathy*, An Anxious Moment, Victims (1878); Poacher's Widow, In manus tuas—Domine (1879); Night-Watch, Endymion, Last Spoonful (1880); Envy, Hatred and Malice, Hope Deferred, Roman Holiday, Let Sleeping Dogs Lie (1881); The King Drinks, Magician's Doorway (1882); Giants at Play, Herd of Swine, Old Playfellows, Last of the Crew (1883); Eve of St. Bartholomew, King and his Satellites, Actæon, Enchanted Castle (1884); Stolen Kisses, After Naseby, Sheepstealers, Væ Victis (1885); Rizpah, Union is Strength, The Exile (1886). — Art Journal (1878), 5, 145; Meynell, 141; Portfolio (1880), 141.

RIXENS, JEAN ANDRÉ, born at Saint-Gaudens (Haute-Garonne); contemporary. History and portrait painter, pupil of Gérôme. Medals: 3d class, 1871; 2d class, 1881. Works: Morning Farewell (1868); Death of Cleopatra; Cæsar's Body; May Jane (1879); Harvesters in the Pyrenees (1880); Death of Agrippina (1881); Head of Old Man (1882); Glory (1883); Coquetry, Study (1884); Don Juan (1886).

RIZI, FRANCISCO, born in Madrid in 1608, died in the Escorial, Aug. 2, 1685. Spanish school; son of Antonio Rizi, a painter of Bologna, who accompanied Federigo Zucchero to Spain in 1585; pupil of Vincenzio Carducho. Appointed in 1653 painter to Cathedral of Toledo, and in 1656 painter to Philip IV., an honour which he enjoyed also under Charles II. A very rapid worker, who painted many superficial pictures in Madrid and Toledo, and did much to aid the decline of art in Spain. Works: Auto da Fe in 1680, Portrait of a General, Madrid Museum.—Stirling, ii. 696; Viardot, 272; Madrazo, 554.



RIZI, Fray JUAN, born in Madrid in 1595, died at Monte Cassino, Italy, in 1675. Spanish school; brother of Francisco Rizi, pupil of Juan Bautista Mayno; in 1626 became a Benedictine monk at Montserrat, and, after filling several conventual offices, was made abbot of Medina del Campo. Painted many altarpieces and religious pictures, and won so much fame for his talents and his piety that all the houses of his order were anxious to have him as an inmate. In his old age he went to Italy, and the Pope conferred on him an Italian bishopric, but he did not live to take it. Work: St. Francis receiving the Stigmata, Madrid Museum.—Stirling, ii. 693; Ch. Blanc, École espagnole; Viardot, 270; Madrazo, 561.

RIZO. See *Francesco* da Santa Croce.

RIZPAH, Georges *Becker*, canvas. The seven sons of Saul, whom David delivered to the Gibeonites to be hanged to avert the famine, are seen suspended from a lofty gibbet, beneath which Rizpah is fighting away a large eagle, come to prey upon the dead (2 Sam., xxi. 10). Painted in 1873; Philadelphia Exhibition, 1876.—Art Gal. Phil. Ex., 33.

By Joseph M. W. *Turner*, National Gallery, London; canvas, H. 3 ft. × 4 ft. Rizpah watching the bodies of her sons. Turner Collection. Engraved, with alterations, in Liber Studiorum.—Cat. Nat. Gal.

RIZZONI, ALESSANDRO, born at Riga, Jan. 23, 1836. Genre painter, pupil of St. Petersburg Academy, where he won the grand prize in 1860; visited Germany, Bel-

gium, Spain, and Portugal; lived several years in Paris, and settled in Rome in 1865. Member of St. Petersburg Academy in 1864; professor since 1869. Medals: London, Vienna. Works: Synagogue in Livonia; Interior of Roman Tavern; Visit of Cardinal to S. Onofrio; Vegetable Store at Frascati; Refectory in Capuchin Monastery in Rome; Cardinal Council.

ROBBE, LOUIS, born at Courtray, Nov. 17, 1806. Animal and landscape painter, self-taught, studying from nature since 1833; settled at Courtray in 1830, and at Brussels in 1840. Medals at Brussels (1839–42); Paris, 3d class, 1844; 2d class, 1855; L. of Honour, 1845; Order of Leopold, 1843; Officer, 1863; Spanish Order of Charles III., 1844. Member Amsterdam Academy, 1855. Studio in Brussels. Works: Campine in Brabant; Sheep and Shepherd; Rest in the Pasture; Pond with Cows; Roosters after Fight; Bull attacked by Dogs, Brussels Museum; Landscape with Cattle, Ghent Museum; Sheep in Mountainous Landscape, Kunsthalle, Hamburg. His brother, Henri, is a still-life painter. Medals: Bruges, 1850; Ypres, 1855.—Immerzeel, iii. 18; Kramm, v. 1371; Vapereau (1880), 1551; Sunaert, 123.

ROBBINS, HORACE WOLCOTT, born in Mobile, Ala., Oct. 21, 1842. Landscape painter, pupil of August Weidenbach, German landscape painter, and of James M. Hart. In 1865 visited England, Holland, and France, where he received some instruction from Rousseau in Paris, and in the same year sketched in Jamaica, W. I.; in 1866 sketched in Switzerland. Elected an A.N.A. in 1864, and N.A. in 1878. Studio in New York. Works in oil: Blue Hills of Jamaica (1874); Roadside Elms; Mt. Philip; New England Homestead, Harbour Islands—Lake George (1878); Mountain Stream (1879); Summer Afternoon—Keene Valley (1880); Cloudy Afternoon, Solitude (1881); Lake Katahdin—Maine (1882); Early Autumn—Adirondacks, Twilight Hour (1883); Summer Afternoon—Essex County, Keene Valley Runway, Sunset—Island of Jamaica (1884); Showery Afternoon in the Mountains (1885); Darkening in the Evening Glory (1886). Water colours: New England Road Scene (1877); New England Homestead (1878).

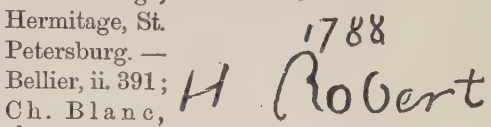
RÖBER, ERNST, born at Elberfeld, June 23, 1849. History painter, pupil of Düsseldorf Academy and of Bendemann. Works: Hunting Expedition of the Nibelungs; Gods of Olympus, National Gallery, Berlin; Nymphs surprised by Fauns, Faun's Love Song (1878). His brother, Fritz (born Oct. 15, 1851), also pupil of Bendemann, painted Death of Sophonisba; The Great Elector consoling the Peasantry after Battle of Fehrbellin; then (together with his brother and with Rudolf Bendemann), Allegorical Figures, Cupid and Psyche, Groups of Genii, National Gallery, Berlin.—Müller, 443; Kunst-Chronik, xviii. 647; xxi. 243, 245; D. Rundschau, xvii. 300.

ROBERT, ALEXANDRE, born at Trazegnies, Hénault, Feb. 17, 1817. Portrait and genre painter, pupil of Brussels Academy under Navez, then studied in Italy, 1843–48. Medals at Brussels, 1845, 1848; Paris, 1855; Officer, Order Leopold; Order Francis Joseph of Austria. Member Royal Academy of Belgium. Studio in Brussels. Works: Ransacking of Carmelite Monastery in Antwerp, Luca Signorelli painting his Dead Son, Brussels Museum; Regret (1849), Ghent Museum; Chorus of Capuchins; Young Mendicant; Dolce far niente; Charles V. before his Death; Souvenirs of Rome and Naples.—Müller, 443; Vapereau (1880), 1553.

ROBERT, AURÈLE, born at Les Eplatures, near La Chaux-de-Fonds, Neuchâtel, Dec. 18, 1805, died at Ried, near Bienne (Biel), Canton Berne, Dec. 21, 1871. Architecture and genre painter, brother and, from 1822, pupil in Rome of Léopold Robert, whom he accompanied on study trips in 1828–29, and, after a short separation, joined again in Paris in 1831, then in Venice in 1833, to return home after Léopold's

suicide in 1835. Occupied in Paris mostly with copies after his brother's works in 1836–37, he went to Venice again in 1838, and five years later returned to Switzerland, whence he visited the Breisgau in 1869. His execution was very careful, though somewhat heavy. Medal, Paris, 2d class, 1831. Works: Interior of St. Mark's, Venice, Basle Museum; do. (1854), Berne Museum; do. (1844), Interior of Baptismal Chapel, ib.; Young Girl of Procida, Interior of Léopold Robert's Studio in Rome (1829), Neuchâtel Museum; Chapel in St. Mark's, Venice, Sacristy at Lugano, Zürich Gallery; Baptismal Ceremony in Chapel in St. Mark's, Venice (1842), National Gallery, Berlin.—Jordan (1885), ii. 186; Rahn, Kunst- und Wanderstudien in der Schweiz (Vienna, 1883), 346.

ROBERT, HUBERT, called Robert des Ruines, born in Paris, May 22, 1733, died there, April 15, 1808. Landscape painter, pupil of Pannini; spent twelve years at Rome. Member of Academy, 1766; and appointed custodian of the Louvre by the Directory. Works: Harbour of Ripetta near Rome (1766), Triumphal Arch at Orange (1767), Portico of Octavius (1785), Temple of Jupiter in Rome (1787), Maison Carrée (1787), Round Temple (1788), and seven others, Louvre; Two Views in Gardens of Versailles (1777), Pont Notre Dame, Paris, Pont-au-Change and Clock Tower, ib. (1788), National Confederation on the Champ de Mars (1790), Versailles Museum; View of Ancient Aqueducts, Trianon Palace; Interior of Maison Carrée at Nîmes, Pont du Gard, Fontainebleau Palace; Fountain of Minerva, Rome (1772), Angers Museum; Ruins of Imperial Palace—Rome, do. of Temple, Interior of Thermæ of Diocletian, Besançon Museum; Antique Ruins (2), Bordeaux Museum; Aqueducts of Maintenant, Ruins of Forum Palladium, Chartres Museum; Interior of Antique Temple with Religious Ceremony, Stable under Ancient Building, Dijon Museum; others in Museums of Marseilles, Montpellier, Orléans, Rouen (6), Troyes; View of the Pantheon, Darmstadt Museum; Ruins of Temple at Girgenti, Stone Bridge, Hermitage, St. Petersburg. — Bellier, ii. 391; Ch. Blanc, École française; Villot, Cat. Louvre; Lejeune, Guide, i. 272; iii. 317.



ROBERT, LÉO PAUL, born at Bienne, Switzerland; contemporary. History and genre painter, pupil of his father and of Gérôme. Medal, 3d class, 1877. Works: Evening Zephyrs (1877); The Nymph Echo (1878); Christ with Lazarus, Genii of the Forest (1879); First Spring (1882); Beech-Woods at Romont (1883).

ROBERT, (LOUIS) LÉOPOLD, born at La Chaux-de-Fonds, Neuchâtel, Switzerland, May 13, 1794, died in Venice, March 25, 1835. Genre painter, pupil of David in Paris, whither he had gone with the engraver Charles Ghirardet, his first instructor. After winning the 2d grand prix for engraving (1814), and frequenting for a short time the studio of Gros in 1815, he returned home, where he painted many excellent portraits and found a patron in M. Roullet Mezerac, who offered him the means to go to Rome in 1818; there he devoted himself to painting scenes from the life of the people. This he did with a poetry which raised his popular subjects to the dignity of history, and made him equal to the foremost artists of his time. In 1824 he won the first prize in Paris, visited that city, and his native country in 1831, but soon returned to Italy, settling at Florence, whence he removed to Venice to complete his picture, The Fishers of the Adriatic. In a fit of melancholia he committed suicide. Medal, Paris, 1822;

L. of Honour, 1831. Works: Neapolitan Improvisator (1824); Peasant Woman of the Campagna (1824); Festival of the Madonna dell' Arco (1827), Arrival of Harvesters in the Pontine Marshes (1830), Louvre; Hermit of Monte Epomeo—Isle of Ischia, Receiving Fruit from Young Girl, Nantes Museum; Italian Bandit Wounded, Bandit Women in Flight, Basle Museum; Roman Girl with Tambourine, Berne Museum; Children of Canton Berne, Italian Girls, Sacristy of S. Giovanni in Laterano, Rome, Musée Rath, Geneva; Basilica of S. Paolo fuori le Mura in Rome after the Fire (1823), Interior of do., Central Fragment of L'Improvisatore, *Fishers* of the Adriatic (1834), Views in Rome (2), Retreat of Brigands, Le Septembriseur, Portraits (4), and Studies (5), Neuchatel Museum; Italian Brigand Asleep (1822), National Gallery, Berlin; The Mowers (1835, last work), Raczynski Gallery, ib.; Woman of Procida with her Child (1826), New Pinakothek, Munich; do. (1831), Königsberg Museum; Robber Asleep guarded by his Wife (1823), Leipsic Museum; Gipsy, August Belmont, New York; Roman Ruins, B. Wall, Providence. —Feuillet de Conches, Léopold Robert (Paris, 1849); Clement, Léopold Robert (Paris, 1874); Hamerton, French Painters, 54; Meyer, Gesch., 514; Planche, Portraits d'Artistes, ii. 1.

L. Robert
1831

ROBERT-FLEURY, (JOSEPH) NICOLAS, born in Cologne, Aug. 8, 1797, of French parents. History and genre painter, pupil of Girodet, Gros, and Horace Vernet. Lived much in Rome up to 1826, when he settled in Paris. In 1833 he exhibited Scene in the Massacre of St. Bartholomew, which at once gave him a high position. Medals: 2d class, 1824; 1st class, 1834, 1855, 1867; L. of Honour, 1836; Officer, 1849; Commander, 1867; Member of Institute, 1850; director of French Academy at Rome, 1866. Works: Tasso in Convent of San Onofrio (1827); Reading at Mme. de Sévigné's (1833); Eve of St. Bartholomew (1833), Compiègne Palace; Procession of the Ligue, Religious Discussion (1834); Regent in Council, Constable Albert de Luynes (1835); Henri IV. brought back to the Louvre after his Assassination (1836); St. Francis de Sales (1837); Christ and Little Children (1837), Nantes Museum; Coming out of Church (1837); Entry of *Clovis* into Tours (1838), Arrival of Baldwin of Flanders at Edessa, 1097 (1839), Versailles Museum; *Conference* at Poissy in 1561 (1840), Luxembourg Museum; Release of St. Peter, Ambroise Paré, Children of Louis XVI. in Temple (1840); Pierre de la Ramée awaiting the Murderers on St. Bartholomew's Day, Neuchatel Museum; Inquisition, Michelangelo tending his Sick Servant Urbino, Benvenuto Cellini at Work (1841); Marino Faliero; Burning a Heretic; Rembrandt's Studio (1845); Galileo, Christopher Columbus received at the Court of Spain (1847); Massacre of Jews in London on Coronation Day of Edward II. (1848), Report to the Cardinal (1849), Ravené Gallery, Berlin; Jane *Shore* (1850), Luxembourg Museum; The Venetian Senate (1850); Death of Montaigne (1853); *Sack* of a Jew's House (1855), Luxembourg; Charles V. at San Yuste (1857); Philip VI. of Valois, Connetables Ducs de Luynes and de Lesdiguières, Marshals Biron and Villeroy (1835), Versailles Museum; The Toilet, Montpellier Museum; Three Portraits, Nantes Museum; The Body of Titian lying in State in the Palazzo Barbarigo—Venice, Portrait of the Artist, Antwerp Museum. Also executed important decorative works in the audience hall of the Tribunal de Commerce, Paris. —Bellier, ii. 397; Gaz. des B. Arts (1869), i. 188; Larousse; Meyer, Gesch., 279; Saint Vallière, Notice sur la vie, etc. (Paris, 1847); Zeitschr. f. b. K., v. 121.

ROBERT-FLEURY, TONY, born in Paris, Sept. 16, 1838. History, genre, and portrait painter, son of Joseph Nicolas, pupil of Paul Delaroche and Léon Cogniet

Medals: 1866, 1867, 1870; medal of honour, 1870; 1st class, 1878; L. of Honour, 1873. Works: Roman Girl, Child kissing a Relic (1864); Warsaw on April 8, 1861 (1866); Old Women of the Piazza Navona (1867), Last Day of *Corinth* (1870), Luxembourg Museum; Danaids (1872); Charlotte Corday in Caen (1874);

Pinel the Chief Physician of the Salpétrière in Paris (1876); Vauban giving his Plans for the Fortification of Belfort (1882); Mazarin and his Nieces (1883); Leda (1885); Musical Cardinal, Miss C. L. Wolfe, New York.—Larousse; D. Rundschau, xvi. 306; Zeitschr. f. b. K., xix. 259.

ROBERT THE PIOUS, EXCOMMUNICATION OF, Jean Paul *Laurens*, Luxembourg Museum; canvas, H. 4 ft. 10 in. × 7 ft. 2 in. Robert II., King of France (996–1031), married his cousin and was excommunicated, on his refusal to put her aside, by Gregory V., who declared that the union was in violation of canonical law. Abandoned by all his court he was finally (1001) forced to yield. Salon, 1875.

ROBERT DES RUINES. See *Robert*, Hubert.

ROBERTS, DAVID, born in Stockbridge, near Edinburgh, Oct. 24, 1796, died in London, Nov. 25, 1864. Landscape painter; apprenticed to a house-painter and decorator in Edinburgh, then devoted himself to scene painting there (1816), as afterwards in London whither he went in 1822. First exhibited at the Royal Academy in 1826, a view of Rouen Cathedral, and then at the British Institute and the Society of British Artists, of which he was vice-president. He visited Spain in 1832–33, and in 1835 exhibited his Cathedral at Burgos, in the Royal Academy, London. In 1838–39 he went to the East, whence he drew many fine subjects, and where he made a series of sketches, exhibited in London in 1840. Painted about 260 oil pictures. Elected A.R.A. in 1838 and R.A. in 1841. The sale of his sketches and drawings in June, 1865, realized £16,450. Works: Departure of the Israelites (1828); Interior of Old Buildings on the Darro, Entrance to Crypt of Roslyn Chapel, Báb-el-Mutaweller Gate at Cairo (1835), S. Kensington Museum; Ruins of Baalbec—Temple of the Sun (1840); Interior S. Miguel, Spain (1841); Burgos Cathedral (1835), Chancel of St. Paul at Antwerp (1848), National Gallery, London; Sunset in Rome, National Gallery, Edinburgh; Tyre; Sidon; Melrose Abbey (1844); Jerusalem; Church of the Nativity at Bethlehem; Fête Day at St. Peter's. Mr. Roberts published several series of lithographed sketches: The best known are "Sketches in the Holy Land and Syria" (1842); "Italy, Historical, Classical, and Picturesque" (1859).—Ballantyne, Life (London, 1866); Art Journal (1858), 201; (1865), 43; Sandby, ii. 169; Redgrave.

ROBERTSON, ANDREW, born in Aberdeen, Scotland, Oct. 14, 1777, died at Hampstead, England, Dec. 6, 1845. Miniature painter, pupil of Alexander Nasmyth; graduated at Aberdeen University in 1794. In 1801 he walked to London to see the exhibition and was noticed by Benjamin West, who sat to him for his portrait and advised him to study in the Academy schools. He painted the princesses at Windsor, the Prince Regent (1812), and was appointed miniature painter to the Duke of Sussex. He had pupils who became distinguished, and on his retirement in 1841 the miniature painters presented him with a piece of plate as the father of their profession. His elder brother Archibald went to New York in 1791, to practise portrait painting, and was

afterwards followed by another brother, Alexander, pupil in miniature painting of Shelley.—Redgrave.

ROBIE, JEAN BAPTISTE, born in Brussels in 1821. Still-life painter, pupil of Brussels Academy; most of his works are in private collections in France, England, and America. Medals at Brussels (1848), Paris (1851, 1863), Hague (1861), Sydney (1879); Order of Leopold (1861); Officer (1866); Commander (1881). Studio in Brussels. Works: Garland, Grapes, The Window, The Park (1846–51); Still-Life (1853), Ghent Museum; Bread and Wine (1855); Flowers, Grapes (1863); Grapes and Still-Life (1864); Massacre of the Innocents, Promised Land (1865); Autumn, Fruits (1867); Flowers, Fruits and Accessories (1878); Flowerpiece, T. Wigglesworth, Boston; do., A. Adams, Watertown; H. B. Hurlbut, Cleveland; J. J. O'Fallon, St. Louis; W. H. Fosdick, Louisville; Charles Crocker, San Francisco.—Vapereau (1880), 1554.

ROBINETTA, Sir Joshua *Reynolds*, National Gallery, London; canvas, H. 2 ft. 5 in. × 2 ft. A girl, half-length, seated, with a robin on her right shoulder, resting her left arm on its cage. Said to be a portrait of Miss Anna Lewis, afterwards the Hon. Mrs. Tollemache. Purchased with Peel pictures in 1871. Replica at Knole Park, Earl Amherst. A somewhat similar picture, without the cage, belongs to Lord Lonsdale; engraved by J. Jones (1787), and S. W. Reynolds. Etched by A. Lalanze in Portfolio.—Cat. Nat. Gal.; Portfolio (1876), 145; Waagen, Art Treasures, iv. 340.

ROBINSON, THOMAS, born in Nova Scotia in 1835. Animal painter, pupil of Courbet, and for a short time of Auguste Bonheur. He has lived and painted in Providence, Boston, and Paris. Works: Dog's Head, Sheep in Pasture, A New England Farmer, Bull's Head (1876); Sprague's String Team; Beacon Street in Boston in January, In a Daisy Field (1884).—Benjamin, 103.

ROBUSTI. See *Tintoretto*.

ROCH (Rocco), ST., *Tintoretto*, Scuola di S. Rocco, Venice; canvas, in narrow interval between two windows. A fine figure, though rather coarse.—Ruskin, Stones of Venice, iii. 342.

ROCH, ST., GIVING ALMS, Annibale *Carracci*, Dresden Gallery; canvas, H. 11 ft. 9 in. × 17 ft. 1 in. St. Roch, at right, on a platform under a portico, giving alms to the poor and the sick, who throng the court in front; background of architecture. Painted for Chapel of S. Rocco, Reggio; sold to Duke of Modena, whence passed to Dresden. Copy in small, by Guido, in Zambeccari Gallery, Bologna. Engraved by Guido Reni, who added two figures to it; also by J. Camerata.—Gal. roy. de Dresde, i. Pl. 21; Réveil, ix. 590.

ROCH, ST., FINDING OF BODY OF, *Tintoretto*, S. Rocco, Venice; canvas, H. about 10 ft. × 25 ft. A somewhat confused picture, with a flying angel in blue drapery; altogether uninteresting.—Ruskin, Stones of Venice, iii. 324.

ROCH, ST., IN CAMPO D'ARMATA, *Tintoretto*, S. Rocco, Venice; canvas, H. about 10 ft. × 25 ft. "A wild group of horses and warriors in the most magnificent confusion of fall and flight ever painted by man. They all seem dashed different ways as if by a whirlwind; and a whirlwind there must be, for a huge tree is torn up and hurled into the air, as if it were a shivered lance."—Ruskin, Stones of Venice, iii. 324.

ROCH, ST., IN THE DESERT, *Tintoretto*, S. Rocco, Venice; canvas. A single recumbent figure in a not very interesting landscape.—Ruskin, Stones of Venice, iii. 322.

ROCH, ST., IN GLORY, *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The Saint ascends to heaven, looking down on a crowd of the sick and poor, who are blessing and adoring him. One of the worst of Tintorets.—Ruskin, Stones of Venice, iii. 338.

ROCH, ST., IN HEAVEN, *Tintoretto*, Scuola di S. Rocco, Venice; oval, central picture of ceiling, Sala dell' Albergo. Painted

in 1560. The brethren of the Scuola had asked some of the chief painters of Venice to send in trial sketches for the centrepiece in the ceiling. Tintoretto produced a finished painting instead of a sketch, and had it placed in the oval. Both the brethren and his fellow competitors were offended, but as he offered the picture as a present, they were obliged to accept it.—Ruskin, Stones of Venice, iii. 351 ; Osler, Tintoretto, 51 ; Ridolfi, Marav., ii. 193.

pupil of Jules Lefèbvre and of Boulanger. Medals : 3d class, 1882 ; 2d class, and prix du Salon, 1883. Works : Vitellius dragged through the Streets of Rome (1882) ; Andromache (1883); La Jacquerie (1885); Madness of Nebuchadnezzar (1886).—Kunst-Chronik, xx. 701 ; xxi. 294, 378 ; Zeitschr. f. b. K., xix. 258 ; xx. 234 ; xxi. 314.

ROCKY MOUNTAINS, Albert *Bierstadt*, James McHenry. A vast plain, with cottonwood trees, oaks, and pines in the fore-

St. Roch Giving Alms, Annibale Carracci, Dresden Gallery.

ROCH, ST., IN THE HOSPITAL, *Tintoretto*, S. Rocco, Venice ; canvas, H. about 10 ft. × 25 ft. The Saint engaged in his ministrations in the hospital. A very noble picture, carefully composed and highly wrought, but a disgusting subject.—Ruskin, Stones of Venice, iii. 323 ; Ridolfi, Marav., ii. 191.

ROCH, ST., BEFORE THE POPE, *Tintoretto*, S. Rocco, Venice ; canvas. A delightful picture in his best manner, but hastily painted.—Ruskin, Stones of Venice, iii. 321.

ROCHEGROSSE, GEORGES, born at Versailles ; contemporary. History painter, ground, groups of wigwams with Indians and ponies in middle distance, and beyond, a river ; in background, lofty snow-crowned mountains—the highest peak Mount Lander. Painted in 1863. Engraved by James D. Smillie.

RODAKOWSKI, HEINRICH, born at Lemberg, Galicia, in 1823. One of the best portrait painters of the day, pupil of Cogniet in Paris, where he settled ; painted also several good history and genre pictures. Medals : Paris, 1st class, 1852 ; 3d class, 1855 ; L. of Honour, 1861. Works : General Dem-

binski (1852); Artist's Mother (1853); Prince Sapieha; Count Raczynski (1859); Sigismund sanctioning Privileges of Nobility (1872); War without Fight; Galician Peasants at Church (1857); Battle near Choczym in 1673; King Sobieski receiving Envoy from Vienna (1861); A Preacher (1873).—Wurzbach, xxvi. 218.

RODDE, KARL GUSTAV, born in Dantzic, Aug. 29, 1830. Landscape painter, pupil of Johann Karl Schultz, then of Düsseldorf Academy (1852–57) under Schirmer and Gude; studied in 1857 at Munich and in 1858–61 in Rome. After his return he lived in Weimar and is now (1885) in Berlin. Works: Olivia; After Sunset; Valley Solitude, National Gallery, Berlin; Landscape with Castle and Village, Wiesbaden Gallery. —Müller, 445.

RODDELSTEDT, PETER, called Gottland. German school; history and portrait painter, pupil of Cranach, the elder; flourished in 1548–72 at Weimar, where he became court painter to the Elector John Frederic in 1553.—Allgem. d. Biogr., ix. 486; Nagler, Mon., iv. 884; W. & W., ii. 433.

RODE, CHRISTIAN BERNHARD, born in Berlin in 1725, died there, June 24, 1797. German school; history painter, pupil of Antoine Pesne in Berlin and Carle van Loo in Paris; studied afterwards in Rome and Venice, and became director of the Berlin Academy in 1783. He was the most notable native historical painter at the court of Frederick the Great, for whom he executed a number of pictures in palaces and churches. Works: Ceilings in New Palace of Sans Souci, Potsdam; Descent from the Cross, St. Mary's, Berlin.—Fiorillo, iii. 401; Kugler (Crowe), ii. 554; Nagler, xiii. 270; Reber, i. 54.

RODRIGUEZ, ST., *Murillo*, Dresden Gallery; canvas, H. 7 ft. 4 in. × 4 ft. 10 in. Standing before a balustrade, wearing a rich chasuble, a palm in his left hand, his right outstretched, looking up to a cherub about to crown him with a wreath of flowers. Louis Philippe sale (1853), £210. Engraved by Buchel; Th. Langer; etched by H. Bürkner; lithographed by Julien.—Curtis, 266; Athenæum (1853), 657.

ROED, JÖRGEN, born at Ringsted, on Zealand, Jan. 13, 1808. Genre and portrait painter, pupil of Copenhagen Academy under Hansen; went in 1837 to Italy, where he painted altarpieces and copied after Raphael; returned in 1842, became member of Copenhagen Academy in 1844 and professor in 1862; Copied the Sistine Madonna in Dresden in 1851, and visited Italy again in 1861. Danebrog Order, 1878. Works: Departure from Custom House (1835); View in Royal Garden at Frederiksborg (1836); Interior of Cathedral at Ribe (1837); Winter View of Cathedral in Roeskilde; Girl with Fruits (1835), Zealand Mowers after Work (1850), Girls at a Font (1851), Family Life of Fishermen (1855), Portrait of Artist's Mother (1849), do. of Marstrand (1873), Copenhagen Gallery; Crucifixion (1866), Royal Chapel, Frederiksborg. His son, Holger Peter (born Nov. 2, 1846, died Feb. 20, 1874), was a talented history painter, pupil of his father and of Copenhagen Academy; won great gold medals in 1867–70; visited Paris, Rome, and Naples in 1870–72.—Sig. Müller, 281; Weilbach, 585.

ROEDER, JULIUS (SIGISMUND), born in Berlin, Sept. 5, 1824, died there, July 31, 1860. Genre painter, pupil of Herbig, and of Berlin Academy; studied nature in the Hartz Mountains and Thuringia; grief over his young wife's death made him insane. Gold medal, Berlin, 1850. Works: Last Blessing (1850); Grape Seller, National Gallery, Berlin.—Jordan (1885), ii. 188.

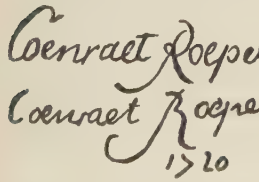
ROÉLAS, JUAN DE LAS, born in Seville about 1558–60, died at Olivárez, April 23, 1625. Spanish school; supposed son of Admiral Pedro de las Roćlas; received a university education; studied painting

probably in Venice, where he was influenced by the works of Titian and Tintoretto, his style being somewhat like the latter's. In 1603 he was appointed prebendary of the chapel at Olivárez, whence commonly called El Clérigo Roélas, but lived at Madrid and Seville until 1624, when he removed to Olivárez.

Cean Bermudez gives a list of his pictures. Among his best works are the Death of St. Isidore, S. Isidoro, Seville; Martyrdom of St. Andrew, Seville Museum; Santiago at Battle of Clavigo, Cathedral of Seville; Moses striking the Rock, Madrid Museum; Conception, Dresden Gallery; Communion of St. Theresa, Hermitage, St. Petersburg. —Viardot, 180; Stirling, i. 449; Ch. Blanc, École espagnole; Madrazo, 563.

ROELOFS, WILLEM, born in Amsterdam, March 10, 1822. Landscape painter, pupil in Utrecht of A. H. Winter, and at The Hague of H. van de Saude-Bakhuysen; settled in Brussels in 1848. Orders of Leopold and of Francis Joseph, 1858; Officer Order of Oaken Crown, 1860. Works: View near Abcoude, do. near The Hague, Museum, Amsterdam; Two Landscapes, Museum Fodor, ib.; Landscape with Cattle, Rotterdam Museum; Landscape with Sheep, H. P. Kidder, Boston; Dutch Meadow; After the Rain; Banks of the Gain; Landscape near Vreeland; Forest in Autumn, Liège Museum; Dutch Village (1883).—Immerzeel, iii.22; Kramm, v. 1376; Meyer, Conv. Lex., xviii. 823; Zeitschr. f. b. K., xix. 261.

ROEPEL, KOENRAAD, born at The Hague, Nov. 6, 1678, died there, Nov. 4, 1748. Dutch school; portrait, fruit, and flower painter, pupil of Constantin Netscher; followed afterwards the manner of Jan van Huysum, and in his best efforts approached him closely. Works: Flower-Piece, Fruit-Piece, Amsterdam Museum; Fruit and Flower-Piece, Cassel Gallery; Flower-Piece, Dresden Gallery.—Immerzeel, iii. 22; Kugler (Crowe), ii. 549.



ROETH, PHILIPP, born in Darmstadt, March 10, 1841. Landscape painter, pupil in Darmstadt (1857–59) of A. Lucas and Karl Seeger, in Carlsruhe (1859–60) of J. W. Schirmer, and in Darmstadt (1861) of Paul Weber; went to Düsseldorf, and in 1870 settled in Munich. Works: Banks of the Amper; View in the Odenwald; do. on the Main; Rainy Weather; Landscape with Cattle (1882).—Zeitschr. f. b. K., xvii. 260.

ROGER, ADOLPHE, born at Palaiseau (Seine-et-Oise) in 1800, died in Paris, Feb., 1880. History and genre painter, pupil of Gros. Medals: 2d class, 1822; 1st class, 1831; L. of Honour, 1841. Works: Village Funeral (1822); Taking the Veil (1831); Revolution of 1793 in Rome (1833); Duc d'Orléans working in Trenches of Antwerp (1834); Charles V. returning to the Louvre (1835), Trianon Palace; Battle of Civitella (1842), Versailles Museum; Christmas (1843); St. Claire receiving her Sister into her Order (1845); Virgin with Violets (1847); Two Nuns, Providence turning aside War (1855); Human Justice, Divine Pity (1857).—Bellier, ii. 405; Larousse.

ROGER, EUGÈNE, born at Sens (Yonne) in 1807, died in Paris, July 29, 1840. History painter, pupil of Hersent and of Ingres; won the second prize in 1829, and the grand prix de Rome in 1833; great gold medal, Paris, 1837. Works: Jacob refusing to deliver Benjamin (1829); Moses and the Brazen Serpent (1833); Finding of the Body of Charles the Bold (1837), Nancy Museum; Charlemagne crossing the Alps (1837), Raising of Siege of Salerno—1016 (1839), Versailles Museum; Preaching of St. John in the Desert (1840).—Bellier, ii. 406; Nagler, xiii. 311.

RÖGGE, WILHELM, born at Osterkappeln, Hanover, in 1829. History and genre

painter, studied first at Osnabrück, then in Munich under Rhomberg and at the Academy under Philipp Foltz; visited North Italy, lived for several years in Düsseldorf, and settled in Munich. Works: Reconciliation of Otto I. with his Brother Henry, Provinzial Museum, Hanover; Last of the Hohenstaufen before Charles of Anjou; Lying-in-Room of a Princess; Quartering in 16th Century; Return from Fair; Violinist; Sunday Morning; Eaves-Dropper; Treacherous Hostess; Before the Festival; Leaving Home, I. M. Scott, San Francisco; Convalescent, Mrs. D. D. Colton, ib.; three frescos in National Museum, Munich.—Müller, 446.

ROGHMAN, ROELAND, born in Amsterdam in 1597, died there after 1686. Dutch school; landscape painter; travelled extensively in Germany and Tyrol. His rare landscapes in the warm tone of Rembrandt are particularly noticeable for their fine perspective; they may be seen in the Museums of Amsterdam and Berlin, Galleries of Cassel (3, two attributed to Rembrandt), Copenhagen, and Oldenburg.—Immerzeel, iii. 23; Kugler (Crowe), ii. 359; Kramm, v. 1380.

ROHDE, KARL, born in Coblentz in 1840. Animal painter, pupil of Stuttgart Art School under Neher and Rustige, settled in Munich in 1864; paints chiefly domestic poultry. Works: The Duellists; Prize Race; Hungry Folk; Sparrow's Wooing; Clucking Hen. —Müller, 446; Zeitschr. f. b. K., vi. 247.

ROKES, HENDRIK MARTENSZ. See *Sorgh*.

ROLL, ALFRED PHILIPPE, born in Paris; contemporary. Military and genre painter, pupil of Gérôme and Bonnat. Medals: 3d class, 1875; 1st class, 1877; L. of Honour, 1883. Works: Environs of Baccarat, Evening (1870); Wounded Fugitive (1872); Bacchante (1873); Don Juan and Haidée (1875); Halte là! (1875); Huntress (1876); Inundation of Toulouse in 1875 (1877); Festival of Silenus (1879); Miners on a Strike (1880); July 14th 1880 (1882); Normandy (1883)—Luxembourg Museum; Fight between a French Cuirassier and a Prussian Sharpshooter; Marianne Offrey—Crieuse de vert (1884); At Work, Study of a Bull and Nude Woman (1885); Portrait of Damoye (1886). —Gaz. des B. Arts (1882), xxv. 546; (1884), xxix. 468; Zeitschr. f. b. K., xxi. 315.

ROLL-CALL, Mrs. Elizabeth Thompson *Butler*, Windsor Castle; canvas. Calling the roll of the Grenadier Guards on a misty winter morning after an engagement in the Crimea. A line of soldiers worn out with conflict, some wounded, some dying and fallen with their faces in the snow, inspected by the colonel as he rides slowly past. Royal Academy, 1874; purchased by the Queen. Engraved by F. Stacpoole.—Art Journal (1874), 163.

ROLL-CALL OF LAST VICTIMS, Charles Louis *Müller*, Versailles Museum; canvas, H. 14 ft. 4 in. × 26 ft. 11 in. Scene —the prison of the Conciergerie, on the 8th Thermidor, 1794. An officer of the Revolutionary Tribunal is reading the names of the victims for whom the cart waits outside the door; the Princesse de Chimay is already in the cart, and the Princesse de Monaco, who has just been called, rises in terror at right, while an informer points her out with his finger. The central figure, seated in a chair, is André Chénier, the author. Salon, 1850; replica (H. 4 ft. 3 in. × 7 ft. 10 in.), bought in 1862 by John Taylor Johnston for $1,800; his sale (1876), $8,200, to J. J. Astor, New York. Original sketch, H. L. Dousman, St. Louis. Photogravure in Art Treasures of America, ii. 11, 14; iii. 58.

ROLLMANN, JULIUS, born Dec. 13, 1827, died at Soest, Westphalia, April 30, 1865. Landscape painter, pupil of Düsseldorf and Berlin Academies; settled in Munich, and in 1853 in Düsseldorf; visited Italy in 1858. Work: View in Bavarian Alps (1864), National Gallery, Berlin.—Jordan (1885), ii. 189.

ROMAKO, ANTON, born at Atzgersdorf, near Vienna, in 1835. Genre painter, pupil of Vienna Academy and of Rahl; lived afterwards mostly in Rome; is particularly successful with Viennese children types and Italian figures. Works: Woman of Seville (1851), New Pinakothek, Munich; Battle of Arminius (1852); Wine, Woman, and Song, Marietta, Serenade of Italian Peasants, Scene from Decameron (1860); Vanity (1861); Poetry (1862), New Pinakothek, Munich; Shepherd Boy from the Campagna; Roman Country Girl; Girl from Sabine Mountains; Lady blowing Bubbles; Assault of Turks on Vienna; Ristori as Phædra; Madonna; Portrait of Pius IX. (1872); Wine, Woman, and Song (Jubilee Exhibition, Berlin, 1886); Last Hours of Beatrice Cenci, A. Adams, Watertown, Mass.; Sentinel of Louis XV., D. W. Powers, Rochester.—Wurzbach, xxvi. 315.

ROMAN CHARITY (Caritas Romana), the title generally given to illustrations of an act of filial piety narrated by several ancient writers, in which a daughter nourishes with her own milk a parent condemned to death by hunger. According to Valerius Maximus (v. 8) and Pliny (Nat. Hist., vii. 36) the imprisoned parent is a mother; but Festus and Solinus make the characters of the drama a father named Cimon and his daughter Pera. The latter is the version adopted by the painters. There is an antique painting of the subject in the Studj Museum, Naples. In the Church of S. Niccolò in Carcere, Rome, supposed to stand on the site of the Temple of Piety, said by Pliny to have been erected over the dungeon, is shown a series of cells, one of which is reputed to be the scene of the Caritas Romana. This place inspired the beautiful lines in "Childe Harold" (iv. 148–151).

By Gerard *Honthorst*, Old Pinakothek, Munich; canvas, H. 3 ft. 9 in. × 4 ft. 8 in. Figures seen to the knees. The daughter, holding a lighted candle in one hand and looking anxiously towards the right, presents her breast to her aged father, who, half-nude, has chains on his wrists. One of Honthorst's best pictures. Lithographed by Ferdinand Piloty, the elder. Etched by Joseph Hauber. Engraved by Johann Karl Schleich.

By Jules Joseph *Lefebvre*, Melun Museum. The daughter, holding her infant in her arms and looking around anxiously lest somebody may observe her, presents her breast to her father through the barred window of his cell, outside of which she is standing. Painted in Rome, whence sent to the École des Beaux Arts in 1863; Salon, 1864; purchased by the State.

By *Rubens*, Blenheim Palace; canvas, H. 6 ft. 4 in. × 6 ft. The old man kneeling on some straw, with his hands bound behind him; his daughter, bending by his side, looks with anxious eyes towards the grated prison-window; in foreground, her infant asleep on the straw. Engraved by J. Smith. Blenheim sale (1886), £1,200, to Murray.—Smith, ii. 113, 248; Waagen, Treasures, iii. 124.

Subject treated also by Guido Reni, Marseilles Museum, Cologne Museum; Jean Jacques Bachelier, Louvre, Paris; Parmigianino, Naples Museum; Benedetto Crespi, Madrid Museum; Francesco Migliori, Dresden Gallery; Wenzel Marus (1857); Rubens, Hague Museum, Hermitage in St. Petersburg; Nicolas Poussin (engraved by J. Pesne).—Hobhouse, Historical Illustrations; Larousse, iii. 995.

ROMAN EMPEROR, *Alma*-Tadema, W. T. Walters, Baltimore; canvas, H. 2 ft. 9 in. × 5 ft. 8 in.; dated 1871. Claudius hailed ironically as emperor by soldiers and others, who discover him hiding behind the terminal bust of Caligula, whose dead body lies at its foot. Engraved by Rajon.—Art Journal, Feb., 1883; Portfolio (1877), 125.

ROMAN EMPIRE, BIRTH OF, *Claude* Lorrain, Earl Radnor, Longford Castle; canvas, H. 4 ft. × 4 ft. 6 in. A seaport at sunrise, with landing of Æneas in Latium. Liber Veritatis, No. 122. Engraved by

Mason (1772). Replica in small, Grosvenor House, London.—Pattison, Claude Lorrain, 67, 217, 233; Waagen, Treasures, iii. 140.

ROMAN EMPIRE, DECLINE OF, *Claude* Lorrain, Earl Radnor, Longford Castle; canvas, H. 4 ft. × 4 ft. 6 in. A sunset, with antique ruins and an aqueduct. Liber Veritatis, No. 82. Engraved by J. Fittler (1772). Replica in small (1661), Grosvenor House, London.—Pattison, Claude Lorrain, 67, 214, 219, 234; Waagen, Treasures, iii. 140.

ROMAN SENATOR'S DREAM, *Murillo*, Academia S. Fernando, Madrid; canvas, semicircular, H. 7 ft. 6 in. × 17 ft. 2 in. The Senator, seated in a chair asleep, his wife sleeping on the floor beside him; they behold the vision of the Virgin, who appears holding the Child and pointing through the open door to the site on which she directs the founding of the Church of S. M. Maggiore. Painted, with following picture, about 1656, for S. M. la Blanca, Seville; taken to Paris by Soult, who gave them, at the Restoration, to the King, who placed them in the Louvre; returned to Spain in 1814. Engraved by D. Martinez; etched by Galvan. Copy by Souchon in Lille Museum.—Curtis, 206; Huard, Vie des Peintres espagnoles (Paris, 1839–41).

ROMAN SENATOR RELATING HIS DREAM, *Murillo*, Academia S. Fernando, Madrid; canvas, semicircular, H. 7 ft. 6 in. × 17 ft. 2 in. The Senator and his wife, kneeling, relate their dream to Pope Liberius, who sits enthroned at left, attended by two cardinals; at right, in distance, a throng of people, and the Pope under a canopy, assist at the founding of the church. Same history as above. Engraved by D. Martinez; etched by Galvan. Copy by Souchon in Lille Museum.—Curtis, 206.

ROMANELLI, GIOVANNI FRANCESCO, born at Viterbo in 1610 or 1612, died there, July, 1662. Roman school; pupil at Rome of Domenichino and of Pietro da Cortona; won the favour of the Barberini family and executed frescos in the Vatican to the satisfaction of Urban VIII. Painted also

Presentation of the Virgin, for a mosaic in St. Peter's, a very successful work. Became Prince of Academy of St. Luke. Followed Cardinal Barberini to Paris in 1648 and painted frescos in the Mazarin Palace. Romanelli returned to Italy in 1651, but was recalled to Paris by Mazarin in 1659 and received with great favour by Louis XIV., who intrusted to him the decoration of several apartments in the Louvre. This work was finished in 1661, when ill-health compelled his return to Italy. He had just built a house near Viterbo, where he intended to retire and enjoy his wealth and honours, when he died. He was a weak, though pleasing, painter. His son Urbano, also a painter, died young in 1682. Most of Romanelli's easel pictures are in churches in Rome, and in Viterbo; among those in public galleries are: Venus and Æneas, Venus and Adonis (2), Gathering of Manna, Louvre, Paris; Allegory on Riches, Darmstadt Museum; Martyrdom of St. Lawrence, Kunsthalle, Hamburg; Herodias with the Head of St. John, Schleissheim Gallery; Victory Dance of Jewesses before David, The Kings of India doing Homage to Alexander, Vienna Museum.—Ch. Blanc, École ombrienne; Burckhardt, 768.

ROMANINO, GIROLAMO, born at Brescia about 1485, died there in 1566. Venetian school; supposed pupil of Stefano Rizzi, or of Floriano Ferramola at Brescia, but probably studied also under one of the Friulian masters. Free of guild at Brescia before 1510, when he was a skilled artist in the manner of the Palmas and of Pellegrino. At this time he painted the *Pietà*, now in the collection of Sir Ivor Guest, England, which was quickly followed by the Madonna with Saints, and the *Judith*, in the Berlin

Museum, and the *Madonna* with Saints (1502–12), S. Francesco, Brescia. After the sack of Brescia, Romanino found a home among the Benedictines of S. Giustina, Padua, for whose church he painted (1513) a splendid altarpiece, Madonna with Saints, now in the Padua Gallery. His Last Supper, painted for the refectory and now in the same gallery, shows less care and skill. He returned to Brescia in 1516–17, and in 1521 contracted with Moretto to paint the chapel of Corpus Christi in S. Giovanni Evangelista, where his frescos and canvases are still extant, though much injured; worked in Cremona about and after 1517, and in Trent about 1540. Among his best works is the *Nativity* (1525), National Gallery, London. Other noteworthy works are: Pietà, Madonna Enthroned and Saints, Berlin Museum; Christ carrying his Cross, Tosi Collection, Brescia; *Assumption*, S. Alessandro, Bergamo; Christ's Sermon on the Mount, S. Pietro, Modena; four large frescos (1519–20), Choir, Duomo, Cremona; two do., Brescia Gallery; Marriage of Virgin, S. Giovanni Evangelista, ib.; Descent from the Cross, Gallery, ib.; Decorative Frescos, Episcopal Palace, Trent; Organ Doors, Duomo, Brescia.—C. & C., N. Italy, ii. 367; Vasari, ed. Le Mon., xi. 107, 262; Burckhardt, 734; Lermolieff, 445; Lübke, Gesch. ital. Mal., ii. 607.

ROMANO. See *Giulio* Romano.

ROMANS LEAVING BRITAIN, Sir John Everett *Millais*, Bart., Sir I. Lowthian Bell, Washington Hall, Durham, England; canvas. The parting between a Roman legionary and his British mistress, on a cliff path overlooking the sea, where a large galley is waiting for the soldier. He kneels at her feet with his arms clasped about her and his face hidden in her breast; she has her hands upon his shoulders and gazes with a passionate, savage stare on the sea. Royal Academy, 1865.

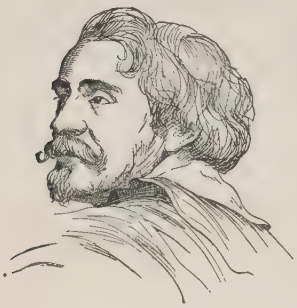
ROMANS OF THE DECADENCE, Thomas *Couture*, Luxembourg Museum, Paris; canvas, H. 15 ft. 3 in. × 25 ft. 4 in. Illustration of Juvenal (Sat. VI.). A Roman debauch in the decline of the Empire. A feast in the atrium of a magnificent house, where the statues of the fathers look down upon the degenerate sons, represented in every stage of intoxication. Salon, 1847. Study, Christian Herter, New York.—Larousse, v. 417.

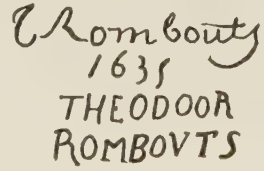
ROMBOUTS, J., flourished in Haarlem about 1660. Dutch school; landscape painter in the style of Ruysdael and Hobbema, but not an imitator of either; perhaps identical with Gilles Rombouts, who was received into Haarlem guild in 1652, and by whom is a Weaver Shop Interior (1656) in the Haarlem Museum. Works: Wood Landscapes in Museums of Amsterdam, Basle, Berlin, Brunswick, Gotha (2), Leipsic; Winter Landscape with Skaters, Kunsthalle, Hamburg; Dutch Village (1658), Dresden Gallery; Sea Shore with many people watching Sea Fight in the Distance, Old Pinakothek, Munich; Entrance to the Forest (figures and animals by A. van de Velde), Six Gallery, Amsterdam; Windmill on a Canal (?), Historical Society, New York.—Kugler (Crowe), ii. 479; Burger, ii. 132, 293; Riegel, Beiträge, ii. 399.

BOMBOUTS, SALOMON, flourished in Haarlem about 1650. Dutch school; landscape painter; circumstances of his life unknown. Works: Dutch Park with Figures (by Lingelbach), Städel Gallery, Frankfort; Coast near Scheveningen with many Figures, Leipsic Museum; Farm-House and Yard near Pond with Fishermen, Old Pinakothek, Munich.

ROMBOUTS, THEODOOR, born in Antwerp, baptized July 2, 1597, died there, Sept. 14, 1637. Flemish school; history and genre painter, pupil of Abraham Janssens; went to Rome in 1616, whence he was invited to Florence by the Grand Duke of Tuscany, and then visited Pisa; master of guild in Antwerp in 1625, and dean in 1628–30. In 1635 painted two large pictures of the Entrance of the Archduke Ferdinand into Ghent. Portrait painted by Van Dyck.

Works: Allegory of Justice, The Five Senses, St. Joseph in a Dream advised by the Angel to Flee, Male Bust Portrait, Museum, Ghent; Descent from the Cross, Cathedral, ib.; Christ as Pilgrim received by St. Augustin (1636), Card Players (ascribed to Valentin), Museum, Antwerp; Mystical Marriage of St. Catharine (1634), St. James', ib.; do. (1636), St. Martin's, Yperen; Martyrdom of St. Rumbold, Finding of St. Rumbold's Body, Beguin Convent, Mechlin; Peter's Denial, Lille Museum; Ecce Homo, Mater Dolorosa, Hospital of St. John, Bruges; Card Players, The Charlatan, Madrid Museum; Irene drawing the Arrows from St. Sebastian's Wounds, Carlsruhe Gallery; Male Portrait, Städel Gallery, Frankfort; Company of Singers, Old Pinakothek, Munich; Card Players, Kitchen Interior, Hermitage, St. Petersburg; St. John Preaching, Historical Society, New York. — Cat. du Mus. d'Anvers, 288; Ch. Blanc, École flamande; Immerzeel, iii. 24; Kugler (Crowe), ii. 294; Kramm, v. 1384; Michiels, ix. 351; Rooses (Reber), 340; Van den Branden, 885.





ROME: ARCH OF TITUS, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 4 ft. 2 in. × 7 ft. 5 in. View, from near the Coliseum, of the Roman Forum, with the Arch of Titus at left and ruins of Basilica of Constantine at right. Painted about 1820. Engraved by E. Challis in Turner Gallery.

ROME FROM THE VATICAN, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 5 ft. 9 in. × 10 ft. 11 in. A general view of Rome, seen from the Loggia of the Vatican, which was decorated by Raphael and his assistants; but, instead of them, Turner has represented Raphael and the Fornarina in the foreground, with which he has taken many liberties. Royal Academy, 1820. Engraved by A. Willmore in Turner Gallery.

ROMEO AND JULIET, Eugène *Delacroix*, Mme. Gabriel Delessert, Paris; canvas, H. 2 ft. × 1 ft. 7 in.; signed, dated 1845. Parting of Romeo and Juliet on the balcony, in moonlight. The two, seen full length, are embracing. Salon, 1846; Exposition universelle, 1855. Study, sepia drawing, Riesener sale.—Chesneau, Œuvre de Delacroix, 243; Larousse, xiii. 1358.

By Eugène *Delacroix*, Montpellier Museum; canvas, H. 10 in. × 8 in. Scene in the tomb; figures full length, Romeo with Juliet in his arms. Painted in 1851; Exposition universelle, 1855. Lithograph by Eugène Le Roux.—Chesneau, Œuvre de Delacroix, 316.

Subject treated also by Charles François Jalabert (Salon, 1857); Hermann Goldschmidt (Salon, 1857); James Bertrand (Salon, 1874); Germann von Bohn, Nancy Museum; Friedrich August Bouterwek (1836); Ferdinand Alexander Bruckmann; Hans Makart; Frank Dicksee (1884).

ROMEYN, WILLEM, born in Haarlem about 1624, died after 1693. Dutch school; landscape and animal painter, pupil of Berchem in 1642. Master of Haarlem guild in 1646. He possessed pure feeling for nature, taste for picturesque arrangement, and drew well. His landscapes, with animals and herdsmen, show the strong influence of Du Jardin. Works: Landscapes with Sheep or Cattle, and Figures in the Louvre, in Museums of Amsterdam (5), Berlin, Dresden, New York; Galleries of Copenhagen and Frankfort; Old Pinakothek, Munich (3, one dated 1665); Liechtenstein (2) and Czernin (2) Galleries, Vienna; Hermitage, St. Petersburg (3).—Kugler (Crowe), ii. 451; Ch.

Blanc, École hollandaise; Van der Willigen, 252.

ROMNEY, GEORGE, born at Dalton-le-Furness, Lancashire, England, Dec. 15, 1734, died at Kendal, Nov. 15, 1802. After acquiring a little knowledge of painting from Steele, a painter at Kendal, he supported himself by painting portraits in the north of England, at two guineas a head, until 1762, when he went to London. In that year, and in 1765, he gained premiums from the Society of Arts for his pictures of the Death of Wolfe and the Death of King Edward. In 1773 he visited Italy with Ozias Humphrey, and, after a two years' absence, established himself in London, where, until 1797, when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. His favourite model was the notorious and beautiful Lady Hamilton, whose face he reproduced under many disguises. He painted with few colours, with great breadth of treatment, and in some instances with exceeding grace and sentiment. Much of his work is sketchy, often careless in the accessories, but it is never without charm. His flesh tints are fresh, and his treatment of hair, though slight, is truthful and facile. Works: Lady Hamilton as a Bacchante, Parson's Daughter, National Gallery, London; Portraits of Richard Cumberland, Lady Hamilton, and Flaxman, National Portrait Gallery, ib.; Lord Stanley and Sister, Lady Horton, Earl of Derby; Lady Hamilton at Spinning Wheel, Earl of Normanton; do. as Ariadne, Baron L. de Rothschild; do. as Euphrosyne, Jeffrey Whitehead, Esq. Full list of works in Lord Ronald Gower's "Romney and Lawrence."—Hayley, Life (1809); Rev. John Romney, Life (1830); Cunningham; European Magazine, vol. 43; Cat. Nat. Port. Gal.; Cat. S. Kensington Mus., Nat. Port. Exhib. (1867); Redgrave; F. de Conches, 271; Ch. Blanc, École anglaise; Portfolio (1873), 18, 34.

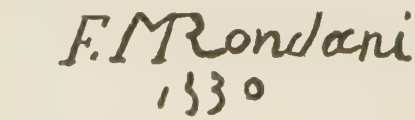
ROMUALD, ST., VISION OF, Andrea *Sacchi*, Vatican; canvas, H. 10 ft. × 5 ft. 6 in. St. Romuald, founder of the order of the Camaldolensians, seated under a tree telling his companions of his dream, in which he saw a ladder, like Jacob's at Bethel, and the brethren of the order ascending to heaven. Painted for Church of the Camaldoli, Rome; carried to Paris in 1799; restored in 1815, and placed in the Vatican. Called in its time one of the four best pictures in Rome —a verdict scarcely concurred in by modern critics.—Landon, Musée, viii. Pl. 21; Musée

Vision of St. Romuald, Andrea Sacchi, Vatican.

français, i. ; Lavice, 314 ; Burckhardt, 776, 793.

RONCALLI, CRISTOFANO, Cavaliere, born in Pomarance, near Volterra, in 1552, died in Rome, May, 1626. Roman school ; sometimes called, from his birthplace, Cavaliere delle Pomarance. Pupil of Niccolò Circignani, called also Delle Pomarance, under whom he became a good historical painter. Employed in the decoration of the Vatican. Painted Death of Ananias and Sapphira, which was copied in mosaic for St. Peter's. Painted also the Baptism of Constantine, in S. Giovanni di Laterano ; but his most noted works are the frescos with which he decorated the cupola of La Santa Casa di Loreto. The walls of S. Stefano, Rome, are covered with frescos by him, representing the martyrdoms of saints from the Crucifixion to the reign of Julian. In the Old Pinakothek, Munich, is a Martyrdom of Simon of Cana, and in the Schleissheim Gallery a Joseph interpreting the Dreams.—Lanzi, i. 467 ; Ch. Blanc, École ombrienne.

RONDANI, FRANCESCO MARIA, born in Parma about end of 15th century, died about 1548. Lombard school ; pupil of Correggio, and his assistant in S. Giovanni ; imitated his master's style very closely. Works : Frescos in fifth chapel of Duomo, Cremona ; Madonna in Glory, Parma Gallery ; Madonna and Saints (2), Galleria Estense, Modena ; Holy Family, Hermitage, St. Petersburg.—Lanzi, ii. 399 ; Ch. Blanc, École lombarde ; Burckhardt, 701.



RONDEL, FREDERIC, born in Paris in 1826. Landscape painter, pupil of Auguste Jugelet and of Théodore Gudin. First exhibited in the National Academy in 1855. Elected an A.N.A. in 1860. Works : Water-Fall near Amherst, Mass. (1882) ; Old Orchard at Newport, R. I. (1883) ; The Recluse (1884) ; View at Rhinebeck, Busch-a-Bouck Falls at Rhinebeck (1885).

RONDINELLO, NICCOLÒ, of Forli and Ravenna, beginning of 16th century. Venetian school ; pupil of Giovanni Bellini, Venice, and one of his most industrious assistants, aiding in the production of pictures which Bellini sold as his own, and painting Madonnas which might well pass as the work of his master. All his early works show that he was impressed by one class of Bellinesque models ; in his later ones he is as much an imitator of Palmezzano as of the Venetians. His Madonna, in the Palazzo Doria, Rome, and another, in the Forli Museum, are examples of his earlier style ; and his Madonna and Saints, in the Ravenna Gallery, of his later style.—C. & C., N. Italy, i. 591 ; Vasari, ed. Le Mon., v. 17 ; ix. 148 ; xi. 93, 147.

RONNER, HENRIETTE (née Knip), born in Amsterdam, May 31, 1821. Animal painter, daughter and pupil of Josephus Augustus Knip ; paints domestic animals with fine observation and humour. Works : After the Meal ; Boy and Dog ; Waiting for Dinner ; Dog Begging ; Exodus of Dogs ; Hare-Hunt (1876) ; Cart drawn by Dogs, Provinzial Museum, Hanover ; The Exact Hour (1884) ; Fine Arts School (1885) ; Flowers and Accessories (1886) ; Unlocked Door, Dog and Pigeon, Stettin Museum ; Coming from Market, Mrs. D. D. Colton, San Francisco ; School of Painting (Jubilee Exhibition, Berlin, 1886).—Immerzeel, ii. 119 ; Illustr. Zeitg. (1884), i. 224 ; Kramm, v. 1385.

RONOT, CHARLES, born at Belan-sur-Ource (Côte d'Or), May 28, 1820. Genre and portrait painter, pupil of Glaize. Paints popular life in the style of Courbet. Medals : 2d class, 1876 ; 1st class, 1878. Works : Christ healing the Sick at Pool of Bethesda (1855) ; Women and the Secret (1868) ;

Women stripping Hemp (1874); Labourers of the Last Hour (1876); Anger of the Pharisees (1877); Charities of St. Elizabeth of Hungary (1878); Girl tending Cows, George Chastelain writing his Chronicles (1879); Last Members of the Mountain (1882); In the Other World (1885); A la Hotte!, The Daisies (1886).

ROORE, JACOB DE, born in Antwerp, July 20, 1686, died at The Hague, July 17, 1747. Flemish school; history and portrait painter, pupil of Kaspar Jacob van Opstal; became master of the guild in 1707, executed important decorative works on a large scale, in Antwerp (1709–19), Amsterdam, and Rotterdam, and settled at The Hague, where he entered the guild. In 1728–29 he painted again in Antwerp for several prominent citizens. By his art, and a trade in pictures which he carried on together with Geeraard Hoet, he amassed a considerable fortune. Works: Ransom of Christian Slaves by the Trinitarians (1709), St. James's, Antwerp; Ceilings with Allegories (1715, 1716, 1717), City Hall, ib.; Christians compelled to worship Idols, Meeting of Moses and Aaron, Tournay Museum; Portraits of Artist and Wife (1707), Kunsthalle, Hamburg.—Immerzeel, iii. 26; Kramm, v. 1386; Rooses (Reber), 440; Van den Branden, 1172.

ROOS, JOHANN HEINRICH, born at Ottendorf, Palatinate, Oct. 27, 1631, died in Frankfort, Oct. 3, 1685. German school; landscape and animal painter, pupil in Amsterdam of Juliaan du Jardin (1647), and of Barend Graat. Having visited Italy, France, and England in 1650–54, he settled in Frankfort about 1657; lived also in Cassel and Mentz, and became court painter to the Elector Palatine Charles Louis in 1673. Works: Landscape with Cattle (2), Historical Society, New York; Italian Landscape (1670), Hague Museum; do., Berlin Museum; Herd by Statue of Hercules, Male (1669), and Female Portrait, Aschaffenburg Gallery; Pastoral Scenes (7, two dated 1660, 1668), Osteria in a Roman Ruin, Carlsruhe Gallery; Bull with Goats and Sheep (1662), Camp Scene (1665), Cow among Sheep (1676), Copenhagen Gallery; Italian Landscapes (3, 1668, 1680, 1685), Portrait of a Scholar (1676), do. of himself, Darmstadt Museum; St. John with the Lamb (1684), Old Lady's Portrait, Amalienstift, Dessau; Landscape with Cattle and Sheep (3, one dated 1681), Dresden Museum; Cattle driven through Water (1670), Herd resting by Ruins (1674), Shepherd Family and Flock (1680), Artist and Wife surrounded by Allegories, Artist's Portrait (?, 2, one dated 1680), two others, Städel Gallery, Frankfort; Family on Garden Terrace, Leipsic Museum; Landscapes with Cattle and Figures (8, four dated 1661, 1665, 1668, 1675), Breaking up of Army Encampment (1677), Old Pinakothek, Munich; Roman Landscape with Ruins (1669), Germanic Museum, Nuremberg; Four Divisions of Day (4, 1667), Oldenburg Gallery; Italian Landscape (1674), Halt of Gypsies among Ruins (1675), Hermitage, St. Petersburg; Artist's Portrait, Pastoral Scene (1676), View near Tivoli (1683), eight others, Schleissheim Gallery; Cattle Pieces (2, 1662, 1682), Vienna Museum; others in Galleries of Bologna (2), Brunswick, Cassel (2), Schwerin (3, 1684, 1685), Stuttgart (4), Turin (1682), Wörlitz; Liechtenstein (1658), Czernin, and Schönborn (2) Galleries, Vienna; Historical Society, New York (2). His brother Theodor (born at Wesel in 1638, died in 1698), pupil of Adriaen de Bie, lived in Mannheim about 1657, Strasburg in 1681, and finally as court painter at Stuttgart, where he painted eight large historical pict-

ures for the duke. His drawing is less commendable than his colouring. In the Schleissheim Gallery is by him a Nativity. —Ch. Blanc, École allemande ; Immerzeel, iii. 27 ; Kramm, v. 1387 ; Kugler (Crowe), ii. 529 ; Nagler, xiii. 353 ; do., Mon., iii. 552 ; Zeitschr. f. b. K., xiv. 391.

ROOS, JOHANN MELCHIOR, born at Frankfort in 1659, died there in 1731. German school ; animal and portrait painter, son and pupil of preceding, studied in Italy in 1686–90 ; after his return married in Nuremberg, and settled in Frankfort ; lived also temporarily in Switzerland, where he painted portraits at Schaffhausen, Winterthur, etc. ; employed several years by the landgrave of Hesse Cassel, for whom he painted some of his best works. Works : Landscape with Cattle (2), Bamberg Gallery ; Annunciation to the Shepherds, Cassel Gallery ; Boar Hunt, Deer Hunt, two others, Darmstadt Museum ; Cattle-Piece (1687), Christ on Mount of Olives (1710), Amalienstift, Dessau ; Stags under an Oak (1714), Dresden Museum ; Landscape with Lion Family (1716), Städel Gallery, Frankfort ; Four Animal Pieces (two dated 1716, 1717); Meiningen Gallery ; White Stag and Hind, White Bears (1729), Animal Life (1732), Schwerin Gallery ; Boar Hunt, Stag Hunt, Stuttgart Museum ; Sheep and Goats, Wiesbaden Gallery.—Nagler, xiii. 360.

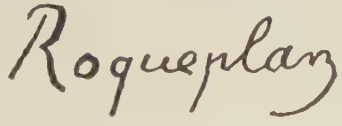
ROOS, PHILIPP PETER, surnamed Rosa di Tivoli, born in Frankfort in 1655, died in Rome in 1705. German school ; landscape and animal painter, son and pupil of Johann Heinrich, in whose style he painted in his earlier time ; in 1677 he went to Rome, where he studied under Brandi, whose daughter he married, and later settled at Tivoli, whence his surname. He painted life-size figures and animals in a broad yet superficial manner, and in a heavy brown tone. Works : Wolf tearing Lamb, Louvre ; Noah and Animals, seven others, Dresden Gallery ; Falls of Tivoli, Flock of Sheep, Two Cavalry Skirmishes, Vienna Museum ; seventeen pictures, Cassel Gallery ; others in Galleries and Museums of Augsburg, Bamberg, Bologna (2), Brunswick, Brussels, Carlsruhe (2), Darmstadt (2), Gotha (3, one dated 1694), Leipsic (2), Madrid (8), Nuremberg (2), Oldenburg, Schleissheim (5), Schwerin ; Raczynski Gallery, Berlin (2) ; Liechtenstein Gallery, Vienna ; Hermitage, St. Petersburg (4) ; Uffizi, Florence. His son Jacob, called Rosa da Napoli (born at Tivoli in 1680), painted at Naples quite in the same manner.—Kugler (Crowe), ii. 531.

ROOS (Rosa), JOSEF, born in Vienna, Oct. 9, 1726, died there, Aug. 25 (or 30), 1805. Landscape and animal painter, son of and first instructed by Cajetan Roos (died in Vienna about 1735, son of Rosa da Tivoli), then studied after the works of his grandfather, and became pupil of the Vienna Academy ; setting out to travel, he worked at Dresden, with the interruption of a year's (1757) sojourn in Berlin, and on his return to Vienna became inspector of the Belvedere Gallery, of which he published in 1796 a valuable comprehensive description. He was court painter to Augustus III. of Saxony, and member of the Dresden Academy. Works : Mountain Landscape with Sheep (1770), Museum, Vienna ; do. and Shepherd Family (2, 1763), Liechtenstein Gallery, ib. ; Four Great Landscapes, Summer Palace of Schönbrun ; Landscape with Flock (1765), Dresden Museum.—Wurzbach, xxvi. 335.

ROOSE or ROZE, NICHOLAS. See *Liemaeker*.

ROOY, JOHANNES BAPTISTA VAN, born in Antwerp, March 11, 1808. History, genre, and portrait painter, pupil of M. van Bree ; visited Italy, France, and England. Medal, 1836. Works : Last Moments of Egmont (1836) ; Philip of Marnix fleeing from the Spaniards (1839) ; Return of Nuns to their Convent ; Farewell of Albrecht Beyling (1844).—Immerzeel, iii. 29 ; Kramm, v. 1389.

ROQUEPLAN, (JOSEPH ÉTIENNE) CAMILLE, called Rocoplan, born at Mallemart (Bouches-du-Rhône), Feb. 18, 1800, died in Paris, Sept. 29, 1855. Genre, marine, and landscape painter, pupil of Abel de Pujol and of Gros. One of the leaders of the new school of French art (1830). Medals: 2d class, 1824; 1st class, 1828; L. of Honour, 1831; Officer, 1852. Works: Equinoctial Tide, Death of the Spy Morris (1827), Lille Museum; Sea View (1831), Havre Museum; Draught of Fishes (1828), Sick Mother (1830), Corn Field (1830), Meadow (1835), View with Bridge and Windmills, Königsberg Museum; Incident in Life of Rousseau, Water Mill, Walk in the Park (1833); Antiquary (sold for 30,000 francs at the Duc d'Orléans' sale), St. Bartholomew's Day, Pacy-sur-Eure (1834); Rousseau picking Cherries, Amorous Lion (1836); Battle of Elchingen (1837), do. of Rocoux, Versailles Museum; Dutch Subscription, Gaston de Medicis (1837); Van Dyck in London, Magdalen in Desert (1838); Peasants of the Valley of Ossau, Spaniards of Penticosa, Passports on Spanish Frontier (1847); Leda, Girl with Flowers (1850); Fountain of Grand Figuier (1852), Luxembourg Museum; Daughters of Eve (1855, last work); Valentine and Raoul, Bordeaux Museum; Children playing with Cat, Chartres Museum; Coast View, Grenoble Museum; Castello Gandolfo, Raczynski Gallery, Berlin; Harbour of Boulogne in Approaching Storm, Leipsic Museum. — Bellier, ii. 415; Ch. Blanc, École française; Lejeune, Guide, iii. 226, 317; Meyer, Gesch., 269; Nagler, xiii. 365.



RÖRBYE, MARTINUS CHRISTIAN WESSELTOFT, born at Drammen, Norway, May 17, 1803, died in Copenhagen, Aug. 29, 1848. Genre and portrait painter, pupil of Copenhagen Academy, and of Eckersberg; visited, in 1834–37, Italy, Greece, and Turkey, and brought home numerous studies. On his return he won the Thorvaldsen medal, in 1838 became member of, and in 1844 professor at, the Academy, having gone to Italy meanwhile in 1839. His pictures are brilliant in colour and carefully executed. Works: Turkish Notary making Marriage Contract (1837); Life in the East (1838); Market at Amalfi (1842); Arcade of City Hall at Copenhagen (1832), Chapel of St. Benedict's Convent at Subiaco (1843), Orientals before Turkish Coffee-House (1845), Inhabitants of Cape Skagen amusing themselves (1848), Copenhagen Gallery. — Weilbach, 599.

RORKE'S DRIFT, DEFENCE OF, Alphonse de *Neuville*, Sydney Gallery, New South Wales; canvas, H. 7 ft. × 9 ft. Assault by the Zulus on the improvised defences at Rorke's Drift, on the evening of the defeat at Isandhlwana. Painted in 1880 for Fine Art Society.—Athen., March, 1880, 384.

Subject treated also by Elizabeth Thompson Butler (1881).

ROSA DA NAPOLI. See *Roos*, Philipp.

ROSA, SALVATOR, born at Renella, near Naples, June 20, 1615, died in Rome, March 15, 1673. Neapolitan school; pupil of his uncle, Paolo Greco, and his brother-in-law, Francesco Fracanzano. When about eighteen years old he made a sketching tour through the Abruzzi, and is said to have learned from banditti of that wild region many incidents which he afterwards painted. On his return home he was obliged, by the death of his father, to labour for the support of the family; but he was fortunate enough to gain the friendship of Lanfranco and Aniello Falcone, through whose aid his pictures found a sale. Under Falcone's instruction he learned to paint battle scenes with such success as to rival

his master. About 1635 he went to Rome, was patronized by Cardinal Brancaccia, and painted for him several works at Viterbo. After a visit to Naples he went to Rome again, in 1639, and soon became famous as a painter, a musician, and a satirical poet. In 1647, on hearing of the insurrection of Masaniello, he hastened to Naples and joined the Compagnia della Morte, of which *Falcone* was the leader. On the downfall of Masaniello he returned to Rome, where he got into trouble by a satirical picture, and therefore accepted the invitation of the Grand Duke to visit Florence. In 1652 he returned to Rome, and spent the rest of his days there. Salvator Rosa was ambitious to excel as an historical painter, and his masterpiece is considered to be the Conspiracy of *Catiline*, in the Pitti, Florence; but he was more successful in landscapes and marine views. He is at his best when he depicts a den of robbers amid the wildest surroundings—naked crags, gloomy pools, foaming torrents, trees scathed by lightning or the tempest. He excelled also in battle scenes, his figures being full of movement and expression. Among his works are: His portrait (2), and Landscapes with Figures (2), Uffizi, Florence; Two Marine Pieces, Selva de' Filosofi, Conspiracy of *Catiline*, Temptation of St. Anthony, Portrait of himself, nine others, Palazzo Pitti, ib.; Souls in *Purgatory*, St. Paul in the Desert, Brera, Milan; Scene from "Jerusalem Delivered," Grotto with Satyrs, Two Landscapes, Galleria Estense, Modena; Parable of St. Matthew, Battle Piece, Christ and the Doctors, Naples Museum; Court Scene, Landscape, Palazzo Colonna, Rome; Prometheus, Four Battle Pieces, The Giant Titius, Palazzo Corsini, Rome; St. Roch, Landscape, Belisarius, Palazzo Doria, ib.; The Painter and Satyrs, Palazzo Chigi, ib.; *Battle* Piece, *Tobias* and the Angel, *Samuel* appearing to Saul, Louvre, Paris; Bay and City of Salerno, Madrid Museum; Stormy Sea, Berlin Museum; Jonah threatening the Inhabitants of Nineveh, Cadmus and Minerva, Italian Seaport, Copenhagen Gallery; Storm at Sea, Landscape with Temptation of St. Anthony, do. with St. Jerome and the Lion, Portrait of the Artist, Dresden Museum; Three Monks by Stormy Sea, Kunsthalle, Hamburg; Soldiers Resting, Provinzial Museum, Hanover; Soldiers of Gideon quenching their Thirst, Two Coast Views, Old Pinakothek, Munich; Prometheus on the Rock, Germanic Museum, Nuremberg; Belisarius relating his Fate, Treasure Diggers in Subterranean Room chastised by Devils, Rocky Landscape with Jacob and his Herd, Oldenburg Gallery; Prodigal Son, Nausicaa and Ulysses, Democritus and Protagoras, Soldiers at Dice, Male Portraits (3), Seaports (2), Landscapes (2), Hermitage, St. Petersburg; Combat of Roman Horsemen (1645), four others, Vienna Museum; Landscapes with Figures, etc., in Galleries and Museums of Bergamo, Aix-la-Chapelle, Cassel (2), Carlsruhe, Darmstadt, Geneva (2), Stettin, Stuttgart (3), Turin (2), Wiesbaden, London (3), and Edinburgh (2); Historical Society, New York (3).—Baldinucci, v. 437 (ed. 1846); Ch. Blanc, École napolitaine; Burckhardt, 768, 774, 782; Kugler (Eastlake), ii. 596; Nagler, xiii. 370.

ROSA DI TIVOLI. See *Roos*, Philipp.

ROSALBA. See *Carriera*, Rosalba.

ROSALES, EDUARDO, born in Madrid in 1837, died in Rome, Sept. 13, 1873. History painter, pupil of Madrid Academy under L. Ferrant and Madrazo; went in 1857 to Rome and Siena, where he studied after the old masters. Afterwards lived for some time at Murcia, and then became director of the Spanish Academy at Rome. Medals: Madrid, 1866, 1871; Paris, and L. of Honour, 1867. Order of Isabella.

Works: Queen Isabel the Catholic dictating her Will (1867), Madrid Museum; St. Joseph; Presentation of Don Juan of Austria at S. Yuste; Entry of Amadeo into Madrid; Death of Lucretia; Portrait of Rio Rosas; do. of Garcia Aznar, Madrid Museum; Evangelists SS. John and Matthew, S. Tomás, ib.—La Ilustracion, 1873.

ROSARIO, IL. See *Madonna* del Rosario, Domenichino.

ROSE OF LIMA, ST., *Murillo*, Frederick E. Church, Hudson, N. Y.; canvas, H. 5 ft. 4 in. ×3 ft. 8 in. In Dominican habit, standing nearly front, holding in right hand a bunch of roses on which is seated the Infant Jesus, who extends his hands towards her; her left hand on her breast holds a rosary; in air above, six heads. From Gallery of Don Aniceto Bravo; thence to Don Jorge Diez Martinez and Don Luis Portilla, Madrid; bought in 1873 by W. J. Shaw, at whose sale in New York (1880) sold to Mr. Church for $380. Repetitions: Salamanca sale (1875), 20,000 francs; Pereire sale (1872), 25,500 francs.—Curtis, 267; Tubino, Murillo, 185.

RÖSEL (Roselius) VON ROSENHOF (Rooshoff), FRANCISCUS, flourished in Nuremberg about 1666. German school, animal painter; won the victory over Pandiss with his picture in the Munich Gallery. Works: Wolf tearing Lamb (1666), Old Pinakothek, Munich; do., Bamberg Gallery; Rooster (1665), Fox devouring Chicken (1666), Augsburg Gallery.

ROSEN, GEORG VON, Count, born in Paris, Feb. 13, 1843. History painter, pupil of Stockholm Academy, then of Weimar Art School (1861), and in Antwerp (1863) of Hendrik Leys, whose pictures had greatly attracted him in London the year before; visited Egypt, Syria, Palestine, Turkey, Greece, and Germany in 1864–65, then Italy and Antwerp, and lived for a time in Munich. Member of Stockholm and Copenhagen Academies and of Société belge des Aquarellistes. Medal, 1863; Order of Wasa; L. of Honour, 1878. Works: Sten Sture's Entry into Stockholm in 1471 (1863); Wedding in Smedsgille Chapel in 1500 (1865); Eric XIV. signing his Abdication (1871), Stockholm Museum; Luther's Study at the Wartburg; Portraits of King Charles XV. and of Artist's Father.—Müller, 448; Land und Meer (1874), i. 306.

ROSENFELDER, LUDWIG, born at Breslau, July 18, 1813, died at Königsberg, April 18, 1881. History painter, pupil of Berlin Academy under Hensel (1832–36); was director of Königsberg Academy in 1845–74, visited Italy in 1851–52, and painted frescos in the Aula of Königsberg University in 1865. Gold medal, 1850. Works: Narcissus; Gideon; Cola di Rienzi at Avignon; Blinding of Prince Arthur (1838, from Shakespeare's "King John"); Landgrave Philip of Hesse taken Prisoner by Alva; Scene in Dantzic during Reformation; Occupation of Marienburg by Teuton Order in 1457 (1857), Königsberg Museum; Worshippers beside Coffin of Henry IV., Cologne Museum; Electress Elizabeth of Brandenburg taking Communion after Protestant Rite; Charles I. taking Farewell of his Children; Christ Crucified; Male Portrait (1849), Dresden Museum. In fresco: Theology and Medicine (1865), Königsberg University.—D. Kunstbl. (1850), 78, 161, 336; (1853), 436; (1855), 462; (1858), 342; (1857), 122; Illustr. Zeitg. (1880), ii. 345; Müller, 448; Rosenberg, Berl. Malersch., 88.

ROSENHOF. See *Rösel.*

ROSENSTAND, VILHELM JAKOB, born in Copenhagen, July 31, 1838. Genre painter, pupil of Marstrand; lives in Italy and paints characteristic scenes from Italian life. Medals, 1859, 1861. Works: Saxarmen at the Danne Earthworks (1865); Farewell of Andreas Heiberg (1868); Village Hairdresser; The Congratulators; Before a Café in Paris

(Jubilee Exhibition, Berlin, 1886).—Sig. Müller, 297 ; Weilbach, 592.

ROSENTHAL, TOBY EDWARD, born in New Haven, Conn., March 15, 1848. Figure painter; studied in San Francisco under a Spanish painter (1861), then in Munich (1865) at the Royal Academy, then under Raupp, and again at the Royal Academy seven years (from 1868) under Piloty. Studio in Munich. Exhibits rarely in America. Revisited San Francisco in 1871–72, and painted several portraits. Medal in Philadelphia, 1876 ; Munich, 2d class, 1883. Works : Love's Last Offering (1868); Spring's Joy and Sorrow (1868); *Morning* Prayers in Bach Family (1870), Leipsic Museum ; Embarrassed, Head of Mrs. Greatorex—Study (1871) ; *Elaine* (1874) ; Young Monk in Refectory (1875) ; Forbidden Longing ; Who laughs last laughs best (2) ; Girls' Boarding-School Alarmed (1877); Empty Place (1882); Trial of *Constance* de Beverley (1883), Irving M. Scott, San Francisco ; Departure of the Family (1885) ; Dancing Lesson during the Empire (1886).—Illustr. Zeitg. (1886), i. 359 ; Leixner, Mod. K., i. 112 ; Meyer, Conv. Lex., xxi. 765 ; Kunst-Chronik, xvii. 210 ; Müller, 449 ; D. Rundschau, xiii. 336 ; Zeitschr. f. b. K., xix. 263.

ROSIER, AMÉDÉE, born at Meaux (Seine-et-Marne), Aug. 27, 1831. Landscape and marine painter, pupil of Cogniet and of Durand Brager. Medal, 3d class, 1876. Works : Naval Fight before Sebastopol (1857) ; Turkish Fleet at Bombardment of Sebastopol (1859) ; Notre Dame de Paris, Constantinople at Sunset (1863); Old Port of Marseilles (1866) ; Beach between Honfleur and Villerville (1867), Saint-Étienne Museum ; Views in and around Venice (1869–86).—Bellier, ii. 416.

ROSS, KARL, born at Altekoppel, Holstein, Nov. 18, 1816, died in Munich, Feb. 5, 1858. Landscape painter, pupil of Copenhagen Academy ; went in 1837 to Greece, then to Munich, visited Rome in 1842–43 and in 1850, Paris in 1846, and took part in the Schleswig-Holstein campaign in 1848 ; settled in Munich. Works : Battlefield of Marathon (1841); Naxos (1854), Italian Landscape, Kunsthalle, Hamburg ; Temple of Phigalia ; Wood Landscape in Holstein ; Grove of Egeria near Rome, Schack Gallery, Munich. — D. Kunstbl. (1853), 161 ; (1856), 186 ; (1857), 61 ; (1858), 64, 154 ; Weilbach, 593.

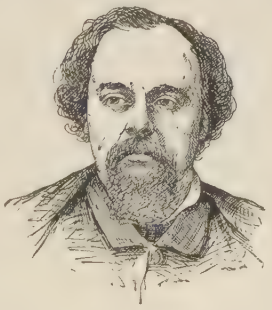
ROSS, Sir WILLIAM CHARLES, born in London, June 3, 1794, died there, Jan. 20, 1860. Miniature painter, son and pupil of Mrs. Maria Ross (1760–1836), portrait painter, and student of Royal Academy in 1808. In 1809 he exhibited several classical works at the Academy, and up to 1826 his canvases were mostly large. In 1814 became assistant to Andrew Robertson, miniature painter, but soon found a fashionable following of his own. Among his distinguished sitters were the Queen and Prince Consort of England, the King and Queen of Belgium, Louis Philippe, Louis Napoleon, and King and Queen of Portugal. Elected an A.R.A. in 1838, R.A. in 1843, and knighted the same year. His portraits are rich in colour, and strongly individualized ; the influence of Reynolds is apparent in his style. He painted more than 2,200 miniatures on ivory.—Art Journal (1849), 48 ; Sandby, ii. 171 ; Redgrave ; Wilmot-Buxton, 99.

ROSSELLI, COSIMO, born in Florence in 1439, died there, Jan. 7, 1507. Florentine school ; pupil of and assistant in 1453–56 to Neri di Bicci, but probably formed a connection with Benozzo Gozzoli on that painter's arrival in Florence in the latter year. Cosimo's style in the Last Judgment, Berlin, assigned to him and to Angelico, is that of a weak follower of the latter. He executed frescos in S. Ambrogio,

Florence, in S. Martino, Lucca, and in the Sistine Chapel, Rome. His best work in the Chapel is the Sermon on the Mount, to which the three others—Moses delivering the Tables of the Law, Passage of the Red Sea, and The Last Supper—are inferior. Among his other works are a Coronation of the Virgin, in S. M. de' Pazzi, Florence; do., and Madonna with Saints, Uffizi, ib.; The Miracle of the Chalice, a wall painting, S. Ambrogio, ib.; Apotheosis of St. Barbara, Academy, ib.; Marriage of the Virgin, Naples Museum; Virgin in Glory, Christ in the Tomb, Berlin Museum; Nativity, Königsberg Museum; Madonna, Hermitage, St. Petersburg; do., Louvre; St. Jerome in the Desert, National Gallery, London.—C. & C., Italy, ii. 520; Vasari, ed. Le Mon., v. 27; Burckhardt, 546, 551, 636; Ch. Blanc, École florentine; Lermolieff, 380; Lübke, Gesch. ital. Mal., i. 330; Rumohr, Ital. Forschungen, ii. 265.

ROSSET-GRANGER, ÉDOUARD, born at Vincennes (Seine); contemporary. Genre and portrait painter, pupil of Cabanel, Dubufe, and Mazerolles. Medal, 3d class, 1884. Works: Eros (1881); Artist's Mother (1882); Charmer, Souvenir de Caprile (1883); Orpheus (1884); Study (1885); The Hierodules (1886).

ROSSETTI, GABRIEL CHARLES DANTE, born in London, May 12, 1828, died at Birchington, near Margate, April 9, 1882. Figure painter, son of Gabriele Rossetti (Italian patriot, commentator on Dante, and professor of Italian in King's College, London). Dante Gabriel, as he wrote his name, was a student at Cary's drawing school, at the Royal Academy, which he left about 1848, and of Madox Brown, who had a perceptible influence on his work. Finished his first oil picture,

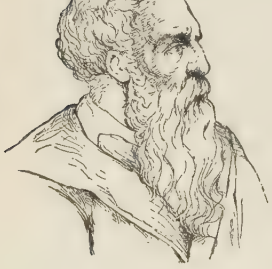


Portrait of his Father, in 1847, and two years later exhibited his Girlhood of *Mary* Virgin, from which, with Millais's Isabella and Holman Hunt's Rienzi, is dated the rise of the Pre-Raphaelite school of painting in England. Rossetti contributed both by pen and pencil to "The Germ," the organ of the Brotherhood, in which first appeared his "Blessed Damozel" and other poems; indeed, he is better known as a poet than a painter, for he lived a retired life and exhibited but few of his works, most of which are now in private collections in England. His early pictures show a gradual transition from austere mediævalism to a more florid and fanciful romanticism. Many of his subjects were drawn from the "Divina Commedia" and "Vita Nuova" of Dante. His collected works were exhibited at the Royal Academy and Burlington Club, London, in the winter of 1882–83. Works: Girlhood of *Mary* Virgin (1849), Lady Louisa Fielding; *Ecce* Ancilla Domini (1850); Dante's Meeting with Beatrice at a Marriage Feast (1851), Mr. Leathart, near Newcastle; Dante's Dream of Death of Beatrice (1855), Miss Heaton of Leeds; Wedding of St. George (1857); Mary in House of John (1858); Altarpiece for Llandaff Cathedral (1860); Venus Verticordia (1863); Joan of Arc, Rose Garden, Lady Lilith (1864), Alexander Stevenson, Tynemouth; *Sibylla* Palmifera (1866), Mr. George Rae, Birkenhead; Sir Tristram and Yseult (1867); Vision of *Dante* (1870), Liverpool Gallery; replica (1878), Mr. William Graham; Veronica Veronese (1872); La Ghirlandata (1873), Mr. Ruston, M.P.; *Proserpina* (1874; replica, 1877, Mr. Turner), La Pia, Salutation of Beatrice (1881), Mr. F. R. Leyland; La Bella Mano (1875); Sea-Spell (1877); Bruna Brunelleschi, Vision of Fiammetta (1878); Mnemosyne, Day Dream (1880).—Art Journal (1884), 148, 165, 204; Kunst-Chronik, xviii. 537; Caine, Recollections of D. G. R. (London, 1882); Gaz. des B. Arts (1881), xxiii. 555; (1883), xxviii. 49.

ROSSI, FRANCESCO DE'. See *Salviati.*

ROSSITER, THOMAS P., born in New Haven, Conn., Sept. 29, 1818, died at Cold Spring, N. Y., May 17, 1871. History painter, pupil of Nathaniel Jocelyn; went to Europe in 1840 and studied in London and Paris. In 1841–46 he painted in Rome, and sketched in Switzerland, Italy, and Germany; visited Europe again in 1853, and painted three years in Paris. Professional life in the United States spent in New York and at Cold Spring. Elected an A.N.A. in 1840, and N.A. in 1849. Gold medal, Paris, 1855. Works: Last Hours of Tasso; Italy in the Olden Time; Miriam; Return of the Dove to the Ark; Jews in Captivity; Joan of Arc in Prison, Puritan's Daughter, R. L. Stuart, New York; Wise and Foolish Virgins; Venice; Noah; Representative Merchants; Coming from the Fields; Palmy Days at Mt. Vernon; Washington's First Cabinet; Life of Christ (series of pictures); Rebekah at the Well, Corcoran Gallery, Washington. —Tuckerman, 435.

ROSSO, IL, or ROSSO DE' ROSSI,



born in Florence, March 8, 1494, died at Fontainebleau, France, 1541. Florentine school; real name Giovanni Battista di Jacopo di Guasparre, but commonly called by the Italians Il Rosso, and by the French, Maître Roux de Roux, which would seem to show that Roux was his family name, and not a surname given to him because his hair was red. Imitator of Andrea del Sarto and of Michelangelo. After painting frescos in Florence he went to Rome and worked there several years, until obliged to leave on the capture of the city by the Constable de Bourbon (1527). About 1531 he went to Paris, at the invitation of Francis I., who made him court painter, and employed him to direct the decoration of the great gallery in the Palace of Fontainebleau. His large salary enabled him to live in luxury, and his good address and polished manners made him a favourite at court Having unjustly accused his friend and assistant, Francesco di Pellegrino, of stealing money from him, and caused him to be put to the torture, Il Rosso poisoned himself to escape dishonour. All his works at Fontainebleau have disappeared. Among his pictures are: *Entombment*, Contest between *Muses* and Pierides, Louvre; *Madonna* with Saints, Palazzo Pitti, Florence; Assumption, SS. Annunziata, Florence; Marriage of the Virgin, S. Lorenzo, ib.; Venus, Ceres, Pluto, Diana, Zeus, Oldenburg Gallery; Madonna with Angels, Hermitage, St. Petersburg. —Vasari, ed. Le Mon., ix. 67; ed. Mil., v. 155; Burckhardt, 636, 640; Ch. Blanc, École florentine; Mündler, Essai, 187.

ROTARI, PIETRO, Conte, born in Verona in 1707, died in St. Petersburg in 1770 (?). Pupil in Verona of Balestra, in Rome of Trevisani (1728–31), and in Naples of Solimena, whose manner he followed. Venetian school; painted with much success at courts of Dresden and Vienna, and in 1750 became court painter to the Empress Elizabeth of Russia. At Peterhoff is a collection of 663 female portraits made by him for Catharine II. during a journey through the Russian provinces. Other works: Annunciation, Guastella; Repose in Egypt, St. James, St. Francis, Magdalen, and two portraits, Dresden Gallery; Young Girl Weeping, do. Asleep, Old Pinakothek, Munich; Two Portraits, Schleissheim Gallery. —Lanzi, ii. 310; Ch. Blanc, École vénitienne.

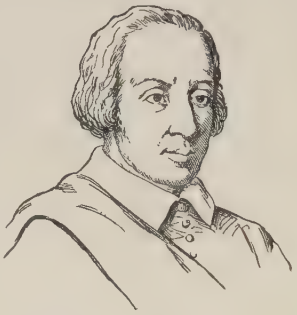
ROTHERMEL, PETER F., born in Luzerne County, Pa., July 8, 1817. History painter; began painting portraits without tuition in 1840, in 1856 visited Europe, and has since lived and painted in Philadelphia; is an associate of the Pennsylvania Academy. Works: St. Agnes (1858); Foscari; Columbus before Isabella; Cromwell breaking up

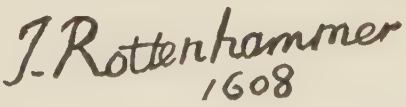
the Service in an Anglican Church; De Soto discovering the Mississippi; St. Paul on Mars Hill; Battle of *Gettysburg;* Macbeth meditating the Murder of Duncan, King Lear with Gloucester and Edward, Cupid Reposing, Bacchus, Mrs. Joseph Harrison, Philadelphia; Lady Macbeth, T. Dolan, ib.; Sicilian Vespers, A. J. Drexel, ib.; Embarkation of Columbus, Pennsylvania Academy, ib.; Trial of Sir Henry Vane, Christian Martyrs, Hypatia, Amy Robsart interceding for Leicester, The Landsknecht (1876); Touchstone and Audrey, in "As You Like It" (1880); Bacchantes (1884).—Tuckerman 437.

RÖTING, JULIUS, born in Dresden, Sept. 7, 1821 (Sept. 13, 1822?). History and portrait painter, pupil of Dresden Academy under Bendemann, then studied in Düsseldorf, where he became professor at the Academy. Member of Berlin and Vienna Academies. Medal, Paris, 3d class, 1855. Gold medal, Berlin. Works: Columbus before the Council at Salamanca (1851), Dresden Gallery; Entombment (1866); Portraits of the painters Leutze (1847); Lessing (1851), Schadow (1852), Düsseldorf Gallery; of the poet Arndt (several times, one in Stettin Museum).—Wolfg. Müller, Düsseldf. K., 161.

ROTTA, ANTONIO, born at Goritz, Feb. 28, 1828. Genre painter, pupil of Academy in Venice, where he settled. Medal, Paris, 3d class, 1878. Works: Cobbler; Match-Seller; Bacchanal on the Lido in 1700; The Sick Friend (1855); Bad Company; The Only Friend (1869); Venetian Women at Work; Agreeable Surprise (1878); Young Brood (1881).—Illustr. Zeitg. (1879), ii. 369; (1882), ii. 289; Müller, 451.

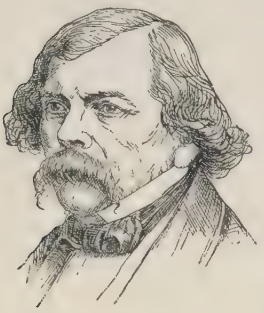
ROTTENHAMMER, JOHANN, born in Munich in 1564, died in Augsburg in 1623. German school; history painter, son and pupil of Thomas Rottenhammer, and in 1582 pupil of Johann Donnauer; studied in Venice after Tintoretto and visited Rome. Jan Brueghel and Paul Bril employed him to paint mythological or allegorical figures in their landscapes. Works: Pan and Syrinx, National Gallery, London; Death of Adonis, Diana and Callisto, Louvre, Paris; Madonna (1604), Mars and Venus (1604), Amsterdam Museum; Fall of Phaëton (1604), Christ delivering Souls from Purgatory, three others, Hague Museum; Madonna and St. John, Rotterdam Museum; The Four Elements Personified, Musée Rath, Geneva; Apotheosis of St. Catharine, Inn of the Three Moors, Augsburg; Poetry, Music, Painting and Architecture, Berlin Museum; Landscape with Nymphs, The Golden Age (with Peeter Brueghel, the younger), Kunsthalle, Hamburg; Judgment of Paris (1605), Marriage at Cana, four others, Old Pinakothek, Munich; Diana surprised by Actæon (1602), Venus and Mars (1605), Adoration of the Shepherds (1605), three others, Schleissheim Gallery; Repose in Egypt (1597), Magdalen Penitent, Schwerin Gallery; Last Judgment with the Seven Works of Mercy, Stuttgart Museum; Nativity (1608), Battle between Centaurs and Lapithæ, four others, Museum, Vienna; Erection of Brazen Serpent, Liechtenstein Gallery, ib.; Adam and Eve in Paradise (with Brueghel), Schönborn Gallery, ib.; others in Galleries of Aschaffenburg, Bamberg (3), Carlsruhe, Cassel (6), Copenhagen, Dresden, Gotha, Weimar, and Wiesbaden (2); Hermitage, St. Peterburg (3); Historical Society, New York; The Seasons, Holy Family (2), Mars and Venus





ensnared by Vulcan, Banquet of the Gods (2), Blenheim sale, London, 1886.—Ch.

Blanc, École allemande ; Kugler (Crowe), i. 272 ; Nagler, xiii. 468.



ROTTMANN, KARL, born at Handschuchsheim, near Heidelberg, Jan. 11, 1797, died in Munich, July 6, 1850. Landscape painter, son of Friedrich Rottmann (died 1817), a quite skilful draughtsman and painter in water-colours ; first instructed in Heidelberg by his father and the portrait painter Xeller, much influenced by Karl Fohr, with whom he was intimately associated, but formed himself chiefly by studying from nature and after the works of Poussin and Josef Koch ; settled in Munich in 1822, visited Italy in 1826–28 and Greece in 1834–35 ; became court painter in 1841. His artistic work may be divided into three periods : during the first he attached less importance to colouring than to drawing ; the second is illustrated by the 28 Italian landscapes in fresco in the arcades of the royal garden at Munich ; the third by the 23 Greek landscapes placed in a special room in the Munich Gallery. He was one of the most individual masters in Germany, and his influence on landscape painting was paramount. Works : Castle Heidelberg in Evening Light, Burg Eltz (before 1822) ; Ramsau Valley (1823) ; View in Roman Campagna, Coliseum in Rome (1826–28) ; View of Palermo, do. of Taormina (1829) ; Bay of Baiæ ; Burning Forest ; Ammer Lake, Marathon, National Gallery, Berlin ; German Cemetery near Nauplia, Temple of Ægina, Raczynski Gallery, ib.; Views in Greece (3), Carlsruhe Gallery ; View of Cefalù (1839), Cologne Museum ; View on the Obersee, Darmstadt Museum ; View near Corinth, Bay and Harbour of Corfu, Kunsthalle, Hamburg ; View of Corfu, Lake Copais in Bœotia (2), Leipsic Museum ; 23 Views in Greece (Rottmann Saal, 1845–50), Acropolis of Sicyon, Isle of Ischia, View of Corfu, Monreale near Palermo, The High Göll near Berchtesgaden, View of Ætna from Taormina, Brannenburg in Bavarian Alps, Grave City near Syracuse, Eib Lake in Bavarian Alps, New Pinakothek, Munich ; View of Kochel Lake, The High Göll in the Afterglow, Three Views in Greece, do. near Rome, Schack Gallery, ib.; Sunset near Epidauros, The Hintersee near Berchtesgaden, Stuttgart Museum ; Landscape, Czernin Gallery, Vienna. In fresco : 28 Landscapes in Italy (1830–33), Arcades, Munich ; cartoons for them, Darmstadt Museum. — Bayersdorfer, C. Rottmann ; Ch. Blanc, École allemande ; Dioskuren (1873), 227 ; Förster, v. 205 ; Graph. K., v. 1 ; Jordan (1885), ii. 198 ; Kugler, Kl. Schriften, iii. 130 ; Kunst-Chronik, viii. 176, 217 ; x. 392 ; Nagler, xiii. 473 ; Pecht, ii. 3 ; Reber, ii. 268 ; Regnet, ii. 100 ; Schack, Meine Gemäldesammlung (1884), 206 ; Springer, Gesch., 83 ; Zeitschr. f. b. K., iv. 7, 72, 207.

ROTTMANN, LEOPOLD, born at Heidelberg, Oct. 2, 1812, died at Munich, March 26, 1881. Landscape painter, brother of preceding, pupil of Roux at Heidelberg, then of his brother and the Academy in Munich, where he also became court painter. Works : Altenau Lake in Styria (1837), Fürstenberg Gallery, Donaueschingen ; Mountain Landscape, Provinzial Museum, Hanover ; Barm Lake near Partenkirchen, Bavaria, New Pinakothek, Munich ; Hunting Album for King Maximilian II. (50 water-colours, 1854–57) ; Album of Bavarian Alps (70 water-colours, 1860–65) ; Swiss Album ; Album of Wagner's Music Dramas.—Kunst-Chronik, xvi. 489 ; Nagler, xiii. 478.

ROTTMAYR (Rothmeyer) VON ROSENBRUNN, JOHANN MICHAEL, born at Laufen, near Salzburg, about 1660, died in Vienna, Oct. 25, 1730. German school ; history painter, studied in Salzburg and

Vienna (1685), then under Carlotto in Venice; settled in Vienna, where he was court painter to Leopold I., Joseph I., and Charles VI. Works: Iphigenia in Aulis, Museum, Vienna; St. Charles Borromeo (1728), Holy Family, St. Michael, St. Francis, St. Stephen's, ib.; Ceiling in fresco (1708), Liechtenstein Palace, ib.; do., Magistracy, ib.; several pictures, Joanneum, Gratz. Frescos: Cupola and Chapel ceilings, St. Peter's, Vienna; do., St. Charles Borromeo's, ib.; do. (1696), Jesuit Church, Breslau; other works in Cathedral at Passau, Carmelites at Ratisbon, and other places in Bavaria.—Lipowski, ii. 50; Wurzbach, xxvii. 171; Kunst-Chronik, xx. 754.

ROUFFIO, PAUL, born at Marseilles; contemporary. History and genre painter, pupil of Cabanel and of Chazzal. Medal, 3d class, 1879. Works: Courtesan (1873); Samson and Delilah (1874), Marseilles Museum; Herodias (1875); Circe, Fanchon (1876); Truth, Mademoiselle la neige (1877); Trio of Masks in Don Juan (1878); Comedy, Olympus (1879); Carmen, Violin of Séraphine (1880); Avarice, Coffee coming to the Rescue of the Muse (1881); Hour of the Bath, Soap Bubbles (1882); Letter to the Betrothed, Bottom of the Cup (1883); Disagreement about the Route, Pandora (1884); On Pilgrimage, No Vocation (1885); Return from the Ball, Misé Castagne (1886).

ROUGET, GEORGES, born in Paris, May 2, 1784, died there, April 9, 1869. History and portrait painter, pupil and imitator of David. Won 2d prize for painting in 1802. He often assisted David in the execution of his works, and painted a copy of the Coronation of Napoleon, signed by David, which was exhibited in America. Medals: 2d class, 1814; 1st class, 1855; L. of Honour, 1822. Works: French Princes paying Homage at the Cradle of the King of Rome (1812), Death of St. Louis (1817), Versailles Museum; Ecce Homo (1819), Church of St. Gervais, Paris; Œdipus and Antigone on Mount Cytheron (1819), Rouen Museum; Francis I. pardoning Rebels of La Rochelle (1822); Christ on the Mount (1824), St. Nicolas des Champs, Paris; St. Louis receiving at Ptolemais the Envoys of the Old Man of the Mountain (1819), St. Louis as Mediator between Henry III. of England and his Barons (1820), Assembly of the Notables at Rouen in 1596 (1822), Henri IV. at Siege of Paris (1824), St. Louis rendering Justice under the Oak at Vincennes (1826), Versailles Museum; Henri IV. abjuring Protestantism (1833); Marriage of Napoleon and Marie Louise, 1810 (1837), Napoleon receiving the Decree of the Senate proclaiming him Emperor (1838), St. Louis landing at Damietta (1839), Versailles Museum; Death of Napoleon (1846); Titus in Judea, Vitellius giving Christians to Wild Beasts (1847); Last Moments of Napoleon, Henri IV. and his Children (1850); Marshal Soult and Souvenirs of the Empire (1853); Soult in his Office, Incident of War in Italy, Committee of Artists at the Death-Bed of an Artist (1861); Christ and the Virgin (1866); Assumption, St. Germain l'Auxerrois, Paris; St. Louis pardoning Pierre de Bretagne, St. Louis prisoner in Egypt, Fontainebleau Palace; Death of Marshal Lannes, Douai Museum; Portrait of General Meunier, Besançon Museum; do. of Louis XVIII. (1817), Rheims Museum; Portraits of Clovis III., Charles III., of nine Marshals of France, and of sixteen Generals and others, Versailles Museum.—Bellier, ii. 424; Larousse; Meyer, Gesch., 169.

ROUGET DE L'ISLE, Isidore *Pils*, Luxembourg Museum; canvas, H. 2 ft. 3 in. × 3 ft. Rouget de l'Isle singing the Marseillaise for the first time, in the house of Dietrich, Mayor of Strasbourg. Salon, 1849.

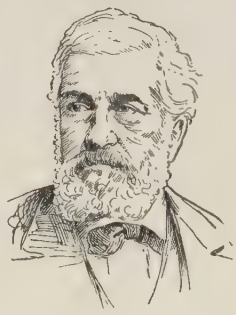
ROUILLARD, JEAN SÉBASTIEN, born in Paris in 1789, died there in 1852. History and portrait painter, pupil of David. Medals: 2d class, 1822; 1st class, 1827; L. of Honour. Works: Alexander supporting Lysimachus (1819); Portrait of General Bonaparte (1836), Portraits of Marshals Schomberg, Bellefonds, Macdonald (1837),

Grouchy (1833), of Generals Dumouriez (2), Marbot, and Vandamme, of Camille Desmoulins, Versailles Museum; Charles X., Aix Museum; Marshal Grouchy, Amiens Museum; Marshal Duc de Reggio, Nancy Museum.—Bellier, ii. 425.

ROUSSEAU, PHILIPPE, born in Paris, Feb. 22, 1816. Animal and landscape painter, pupil of Gros and of Bertin. Especially distinguished for his pictures of still-life in humorous relation to animals. Medals: 3d class, 1845; 1st class, 1848; 2d class, 1855; 1st class, 1878; L. of Honour, 1852; Officer, 1870. Works: Views in Normandy, etc. (1833–39); Post-Chaise (1841); City Rat and Field Rat (1845); Cat and Old Rat (1846); Mole and Rabbit, Flowers and Butterflies (1847); Farm-Yard (1848), Chartres Museum; Interior of Farm-House, Cat and Mouse (1849); Divided in Two (1850); Importunate (1850), Luxembourg Museum; Mother of a Family (1853); Kid browsing Flowers, Storks taking a Siesta, Two Punch and Judy Artists (1855); Rabbit hunted by Fox-Terriers, Resignation, Recreation, Farm-House in Savoy (1857); Gala Day (1859); Luncheon (1859), Valenciennes Museum; Household Music, Kitchen (1861); Rabbit and Frogs, Search for the Absolute (1863), Nantes Museum; Market in Olden Time (1864), Caen Museum; Every Man for Himself (1865); He makes his own Music, Autumn Flowers (1866); Chardin and his Models (1867); Rat retired from the World, Residence of Sir Walter Scott (1868); Summer, Autumn (1869); Fountain adorned with Flowers, First Plums and Last Cherries (1870); Springtime (1872); Mass (1873); Corpus Christi Day, Salad (1874); Cheeses, Wolf and Lamb (1875); Oysters, Poppies (1876); The Breakfast, Oh my Bagpipe! (1877); Tulips (1879); The Courtyard (1880); Fu-

ture Stewed Rabbit (1881); Two Friends, Cheeses (1882); Victuals, Asparagus (1883); Chrysanthemums (1884); Rat retired from the World (1885), Luxembourg Museum; Esmeralda's Window, C. H. Wolff, Philadelphia; Peaches, Mrs. Wilstach, ib.—Bellier, ii. 430; Larousse; Claretie, Peintres (1874), 196; Meyer, Gesch., 714.

ROUSSEAU, (PIERRE ÉTIENNE) THÉODORE, born in Paris, April 15, 1812, died at Barbizon, near Fontainebleau, Dec. 22, 1867. Landscape painter, pupil of Rémond (1826) and of Lethière. Showed himself a true "naturalist" in his first picture (1826) and up to 1848—when his works, after being for thirteen years excluded from the Salon by the academical jury then abolished, were readmitted—fought the battle of naturalism with varying success. With Corot, Daubigny, Dupré, and Diaz, he founded the modern French school of landscape painting, of which he is one of the chief glories. Few if any have surpassed him in the rendering of atmospheric effects, in the ability to diffuse light and air throughout a landscape, and in the power of communicating to others the deep feelings excited by nature in a highly sensitive organization like his own. The Forest of Fontainebleau, where he spent many years of his life, supplied him with an inexhaustible mine of subjects, which he rendered with rare felicity. Always in more or less needy circumstances, he was at the last annoyed by an intrigue about the Officer's Cross of the Legion of Honour, and finally died of a broken heart. Medals: 3d class, 1834; 1st class, 1849, 1855; medal of honour, 1867; L. of Honour, 1852. Works: Signal Station on Montmartre (1826); Mountain View in Auvergne, Edge of the Woods in Compiègne, Herd of Cattle in the Jura Mountains (1835); An



Avenue, Edge of the Woods at Sunset, Autumn Weather (1849); Edge of the Woods at Sunset, Morning, Plateau of Belle-Croix, Woods of Bas-Bréau, Village of Barbizon, Entrance to Bas-Bréau (1850); Sunny Landscape, Landscape after Rain (1852); Marsh in the Landes of Guienne (1853); Coast at Granville, Edge of the Woods in Berry, Moors, An Avenue, Way out of the Woods at Sunset, Way out of the Woods in Twilight, *Marsh* in the Landes, Edge of the Gerard Mountains, Oaks in Gorges of Apremont, Plain of Barbizon, Woods of *Fontainebleau* (1855), Louvre; Loire Valley in Springtime, Stormy Morning during Harvest, Village in Cantal, Birches in the Gorge of Apremont, Meadow with Trees, Cross-Road at Bas Bréau (1857); Farm on the Moors, River Sévre, Boundaries of Barbizon, Gorges of Apremont, Edge of Woods near Barbizon (1859); Oak of Roche (1861); Clearing in the Woods, Pond in Oak Grove (1861); Cottage among Trees, Village (1864); Sunset at Fontainebleau, Boundaries of Forest of Fontainebleau (1866); Ray of Sunlight in Stormy Weather, Small Farm on the Oise (1867); River Bank, Storm Landscape, Luxembourg Museum. Works in United States: River Scene, do. in Autumn, Village of Barbizon, Gorges of Apremont, Forest, Morning, Farm on the Oise, W. H. Vanderbilt, New York; Landscape, Miss C. L. Wolfe, ib.; do., August Belmont, ib.; do., H. G. Marquand, ib.; do., J. C. Runkle, ib.; do., D. O. Mills, ib.; Paris Oven, Landscape and Forest, do. and Pond, W. Rockefeller, ib.; Forest Scene, C. P. Huntington, ib.; Plain of Barbizon, Mrs. J. G. Fell, Philadelphia; do., R. C. Taft, Providence; Sunset, J. A. Brown, ib.; Autumn, B. Wall, ib.; Le Givre—Winter Solitude, two others (one dated 1845), W. T. Walters, Baltimore; Landscape, H. P. Kidder, Boston; do., T. Wigglesworth, ib.; Oak Tree of Barbizon, Landscape, Birch Trees at Fontainebleau, H. Probasco, Cincinnati. Sales: Farm in Berry (Dagnan sale, 1882, 29,500 francs, to M. Viterbo); Public Oven on the Moors (Hartmann sale, 47,000 francs, bought by Mr. Brame); Sunset (20,100 francs, same sale); A Village (38,000 francs, same sale); Farm in the Landes (73,000 francs, same sale); Village in Normandy (Wilson sale, 1881, 20,000 francs); Plain among the Pyrenees (17,000 francs, Hartmann sale); Woods in Winter (48,600 francs, same sale); Old Dormitory in Bas-Bréau (49,000 francs, bought for Louvre, same sale); Autumn at St. Jean de Paris (46,000 francs, same sale); A Pond (20,000 francs, Narischkine sale, 1883); Road in Woods near Fontainebleau (20,500 francs).—Sensier, Souvenirs sur Th. Rousseau (1872); Bellier, ii. 431; Meyer, Gesch., 744; Gaz. des B. Arts (1873), vii. 191; (1881), xxiii. 462; L'Art (1882), xxviii. 161, 186; Zeitschr. f. b. K., iii. 281; xii. (Mittheilungen, v. 40).

ROUX, KARL, born in Heidelberg, Aug. 15, 1826. Animal and genre painter, son of J. W. Christian Roux (1771–1831, portrait and landscape painter), pupil of Düsseldorf Academy and (1847) of Karl Hübner, continued his studies in Munich, Antwerp, and Paris; was for several years professor at the Art School in Carlsruhe, and settled in Munich in 1868. Director of Carlsruhe Art School and Mannheim Gallery since 1881. Works: Rest of Lansquenets (1853), Kunsthalle, Hamburg; Hans and Verena (1861); Plundering of Village in Thirty Years' War, Hermann and Dorothea (1863), Carlsruhe Gallery; Ploughing Early in the Morning; Uneducated Son of the Alps (a bull); Cows returning before Storm; Yoke of Oxen; Hay Harvest (1877); Cattle Fair of Munich; October Festival; Cattle Herd on Achen Lake.—Müller, 452.

ROUX, MAÎTRE. See *Rosso.*

ROUX, (PROSPER) LOUIS, born in Paris, Feb. 13, 1817. History and genre painter, pupil of Delaroche. Medals: 3d class, 1846; 2d class, 1857, 1859. Works: St. Roch praying for the Plague-Stricken (1846), Luxembourg; Italian Peasant playing with Child (1847); Jean Boltius—an Anatomist of Liège; Linnæus returning

from an Excursion, Scholar in his Study (1847), Ravené Gallery, Berlin; Mozart's First Opera, Marietta Tintoretto (1850); Bernard Palissy, Poussin, Absence, Tintoretto (1855); Rembrandt's Studio (1857), St. Petersburg Academy; Palissy studying Geology, Claude Lorrain in the Forum (1857); Incident of Civil War of the Fronde, Montaigne, Delaroche's Studio in 1856 (1859); Hosanna (1859), Ravené Gallery, Berlin; Portrait of a Girl (1861); Christ washing Apostles' Feet (1863); St. John Baptist (1864); Van der Neer painting Moonlight (1866); St. Francis of Assisi and the Birds (1867); Music, Epic Poetry, Light Literature, History (1870); St. Vincent de Paul receiving Extreme Unction (1874), Chapel in Dourdan; Christ in the Tomb, Descent from the Cross, Studio of a Flower Painter (1875); St. Thomas Aquinas (1877); Hill of Vachon at Argenteuil, Hill of Orgemont (1879); Promontory of Porspoder, The Minou near Brest (1880); Saint Michel-Sousgland (1881); The Stairs at Brest (1882); Gravel-Pits of Sannois (1883); St. Veronica (1884); twenty-four frescos in St. Magdalen, Rouen.—Bellier, ii. 435; Larousse.

ROUX DE ROUX, MAÎTRE. See *Rosso.*

ROVERE, ELEONORA GONZAGA DELLA, Duchess of Urbino, portrait, *Titian*, Uffizi, Florence; canvas, figure half-length, life-size. Same history as the following.—C. & C., Titian, i. 413; Dennistoun, Dukes of Urbino, iii. 48, 372, 437, 442.

ROVERE, FRANCESCO DELLA, Duke of Urbino, portrait, *Titian*, Uffizi, Florence; canvas, figure half-length, life-size; signed. In armour, with a plumed helmet and emblems of his rank in a niche behind. Painted in 1537, when the Duke had gone to Venice to assume command as generalissimo against the Turks. Passed from Urbino to Florence on extinction of house of Urbino in 1631.—C. & C., Titian, i. 411; Dennistoun, Dukes of Urbino, iii. 58, 371, 437, 442; Vasari, ed. Mil., vii. 443; Gall. di Firenze, i. No. 25.

ROVEREDO, BATTLE OF, Clarkson *Stanfield*, London; canvas. Fought in September, 1796, by Massena and Augereau, against Davidovich, who was guarding the Tyrol with 40,000 men. In foreground, the French infantry are fording the Adige, and in distance are again seen passing the bridge, under fire from batteries; on the right, the fortress; on left, inhabitants flying from their houses; background, the snow-clad Alps. Royal Academy, 1851. At E. J. Coleman sale (1881), £3,465. — Art Journal (1851), 156.

ROVIALE. See *Rubiales.*

ROWSE, SAMUEL WORCESTER, born at Bath, Me., Jan. 29, 1822. Figure and portrait painter, self taught; best known by his portraits in crayons and his ideal heads, many of which have been reproduced by photography and other processes. Works in oil by him, chiefly ideal heads and figures, are owned by Frederic E. Church, Daniel Huntington, William H. Osborn, and M. K. Jesup, New York; Dr. Estes Howe, and Peter C. Brooks, Boston; and Knight Cheney, Manchester, Conn.

ROY, JEAN BAPTISTE DE, born in Brussels, March 29, 1759, died there, Jan. 7, 1839. Landscape and animal painter; studied after the old Dutch masters. Works: Cattle Herd in Stormy Landscape, Brussels Museum; Cows crossing Pool at Sunrise (1804), Ghent Museum; Landscape with Figures and Animals (1790), Gotha Museum; Dead Game and Fruits, do., and Boy with Dog, Liechtenstein Gallery, Vienna.—Michiels, x. 564.

ROY, MARIUS, born at Lyons; contemporary. Genre and portrait painter, pupil of Boulanger and of Jules Lefèbvre. Medal, 3d class, 1883. Works: In Ambush (1881); Do not Stir! (1882); In Quarters (1883); Corvée de Rétamage (1884); Before the Duel (1885); Poverty's Share (1886).

ROYBET, FERDINAND (VICTOR LÉON), born at Uzès (Gard), April 20, 1840. Figure painter, pupil in Lyons of École des Beaux Arts; settled in Paris,

where his Jester of Henri III. took a medal in Salon, 1866 ; now professor of engraving at Lyons. Works : Death of Roxana, J. C. Runkle, New York ; Page with Dogs, Musical Party (1867), W. H. Vanderbilt, ib.; Meet, Cologne Museum ; Playing Backgammon (1868) ; A Musketeer ; Negress with a Drake ; Gypsy Woman ; Beer Drinker ; Standard Bearer, Time to Go, J. J. Astor, New York ; Halberdier, T. R. Butler, ib.; Cock Fight, D. O. Mills, ib. ; Velasquez painting the Infanta, D. W. Powers, Rochester ; Missal Painter, J. H. Warren, Hoosic Falls ; Ludovic Lesly, Judge H. Hoadly, Cincinnati ; The Message (Wilson sale, 1883, 12,000 francs).

ROYER, LIONEL, born at Château-du-Loir (Sarthe) ; contemporary. History and portrait painter, pupil of Cabanel. Medal, 3d class, 1884. Works : Christ on the Cross (1879); Daphne changed into a Laurel (1880); Venus protecting the Body of Hector (1881); Madame Roland (1883); The Family (1884); Love and Folly (1885) ; For Native Land ! Charette à Patay (1886).

ROYMERSWALE. See *Marinus.*

ROZIER, DOMINIQUE, born in Paris ; contemporary. Still-life painter, pupil of Antoine Vollon. Medals : 3d class, 1876 ; 2d class, 1880. Works : End of Supper (1880, bought by the State); Armour (1881); Vintage, End of Carnival (1882); Cabbage Soup, Isabel's Basket, Flower Girl (1883) ; Poultry, Un Jambonneau (1884) ; Fish Market in the Halles Centrales (1885); Game (1886); Sunset, R. G. Dun, New York.

RUBEN, CHRISTIAN, born at Treves, Nov. 30, 1805, died at Inzersdorf, near Vienna, July 8, 1875. History and genre painter, pupil of Düsseldorf Academy (1823–25) under Cornelius, whom he followed to Munich, and there rapidly established his reputation ; in 1841 he became director of Prague Academy, which he reorganized, and in 1852–72 was director of the Vienna Academy. Gold medal, 1864 ; Orders of Iron Crown and of Francis Joseph ; Belgian Order of Leopold, 1865 ; Commander of Papal Order of Gregory. Works : Carthusian Monk, Ave Maria (1835) ; Power of Faith, Leuchtenberg Gallery, St. Petersburg ; Duke Erich of Calenborg at Hardegsen in 1533 (1838) ; Shepherdess in the Alps, New Pinakothek, Munich ; Battle of Lipau in 1434, Vienna Museum ; Columbus discovering Land (1843), Nostitz Gallery, Prague ; Cycle of 14 cartoons on History of Bohemia, Belvedere, Prague.—Brockhaus, xiii. 875 ; Illustr. Zeitg. (1852), xix. 359 ; Cotta's Kunstbl. (1841), No. 64 ; Land und Meer (1872), No. 50 ; Reber, ii. 194 ; Stahr, Chr. Ruben's Columbus (Oldenburg, 1844); Wurzbach, xxvii. 200 ; Zeitschr. f. b. K., xi. 372.

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RUBENS, PETER PAUL, born at Siegen, Westphalia, June 29, 1577, died at Antwerp, May 30, 1640. Flemish school ; studied at Antwerp with Tobias Verhaegt and Adam van Noort, and then with Otto van Veen from 1596 until 1600,

when he went to Venice, where his copies after Titian and Giorgione attracted the notice of the Duke of Mantua, Vincenzo Gonzaga I., who made him his court painter. In July, 1601, the Duke sent Rubens to Rome to copy pictures for his gallery,

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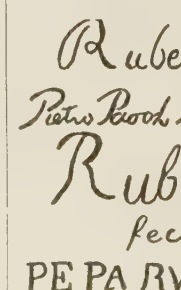
RUBENS, PETER PAUL, born at Siegen, Westphalia, June 29, 1577, died at Antwerp, May 30, 1640. Flemish school ; studied at Antwerp with Tobias Verhaegt and Adam van Noort, and then with Otto van Veen from 1596 until 1600, when he went to Venice, where his copies after Titian and Giorgione attracted the notice of the Duke of Mantua, Vincenzo Gonzaga I., who made him his court painter. In July, 1601, the Duke sent Rubens to Rome to copy pictures for his gallery,

with a letter of recommendation to the Cardinal Montalto. Having executed the Duke's commission, and painted a triptych for the Chapel of St. Helena in the Church of Sta. Croce in Gerusalemme, by order of the Archduke Albert, Rubens returned to Mantua early in 1603. In March he was sent to Spain as the Duke's messenger, with presents for the King and certain high dignitaries. The pictures which formed part of them, chiefly by an inferior artist, Pietro Facchotti, having been much damaged en route, were restored at Valladolid by Rubens, and as two were irreparably injured he painted his Democritus, and Heraclitus, now in the Madrid Museum, to replace them. He also painted an equestrian portrait of the Duque de Lerma and several portraits of beautiful Spanish women for the Duke of Mantua; after which he returned to Mantua at the end of April, 1604, and painted an altarpiece for the Church of the Trinity. The wings were destroyed in 1797 during the French occupation, but the central piece, representing the Trinity, is preserved in the public library at Mantua. At the end of 1605 Rubens went to Rome to continue his studies. In July, 1607, he met the Duke at Genoa, and in the course of six or seven weeks made 139 sketches of palaces, afterwards published at Antwerp (1613). At this time, perhaps, he modelled the bust of Spinola, still preserved in the family palace, and received a commission from the Marchese Pallavicini for his picture of Ignatius Loyola, which he sent from Antwerp in 1620. Returning to Rome in 1607, Rubens finished his picture of Pope Gregory the Great with Saints (sent to Grenoble by Napoleon in 1811), and in the autumn of 1608, having received news of the dangerous illness of his mother, he returned to Antwerp, where he arrived in November, after her death. Depressed, and homesick for Italy, he would soon have gone back to Rome had not the Archduke Albert, moved by the commendations of Otto van Veen, Rubens's old master, treated him with much consideration at Brussels, and commissioned him to paint his own portrait, that of the Infanta Isabella, a Holy Family for the oratory of his palace, and a large altarpiece for the church at Candenburg, the triptych of S. Ildefonso, now in the Museum at Vienna. In 1609 the Archduke made Rubens his court painter, gave him a gold chain and medal, and granted him numerous privileges. Renouncing his intention to return to Italy, Rubens obtained permission to fix his residence at Antwerp, where, on October 13, 1609, he married Isabella Brandt. Commissions now crowded upon him to such an extent that at the beginning of 1611 he had refused more than one hundred. Among the works of this time are the Delivery of the Keys, Church of St. Gudule, Brussels; The Erection of the Cross, Notre Dame, Antwerp; and an Adoration of the Magi, Antwerp Museum; the St. Therese, the St. Anne, and the Dead Christ in the same collection. Enriched by inheritance, by his wife's dowry, and by his own labours, Rubens in 1611 built himself a beautiful house at Antwerp with a round gallery lighted from above, which he decorated with his copies, original works, and acquired objects of art. In September of the same year he agreed to paint for the guild of the Harquebusiers the great altarpiece with wings, which was finished in 1612, and since 1614 has decorated their altar in the Antwerp Cathedral. The different paintings upon it are the famous *Descent* from the Cross, the *Visitation*, the Presentation, and the St. Christopher and a Hermit. Having numerous pupils, and constant demands for original works, Rubens spent eleven years at Antwerp, and then went to Paris in February, 1622, at the call of Maria de' Medici, to decorate the Luxembourg Palace with twenty-one great pictures, now in the Louvre, representing the history of her life up to the period of her reconciliation with her son, Louis XIII. In 1622–23 he returned to Paris to consult

with the Queen, and again in 1625. Bringing with him nineteen finished pictures, he remained there to finish the rest. Every effort was made to induce him to remain in France, but in vain. At Paris he had made the acquaintance of the Duke of Buckingham, who visited him at Antwerp and eventually purchased his collection for about 100,000 florins. In 1626 (July) Isabella Brandt died, to the great grief of her husband, who honoured her with splendid funeral ceremonies. In 1624 Philip IV. of Spain ennobled Rubens, and the Archduchess Isabella made him her gentleman in waiting. In 1627 she sent him to England with the title of ambassador to act as mediator in negotiating peace between that country and Spain. This obliged him to visit Spain in August, 1628, where he was treated with great honour by the King and became intimate with Velasquez, upon whom he had great influence. In nine months Rubens painted forty pictures and made copies of all the pictures by Titian in the Royal Gallery. In 1629, after a short visit to Antwerp, he was sent as ambassador to King Charles I., whose portrait he painted, and who on his departure created him Knight of the Golden Spur, Feb. 21, 1630. Once more he was sent to Spain to conclude the peace negotiations with Philip IV. He then returned home and on Dec. 6, 1630, married Helena Fourment, his niece by marriage. For Charles I. Rubens then painted nine pictures, and designed for the Banquet Hall at Whitehall a ceiling representing the allegorical history of James I. He also began a series of pictures for the gallery of Henri IV. in the Luxembourg, six of which were far advanced when the exile of Maria de' Medici, in 1631, interrupted the work. In 1631 he resumed his diplomatic career, in order to bring about a peace between the North and South of the Low Countries. This entailed much trouble and annoyance upon him, and the death of his protectress, the Archduchess Isabella, in 1633, greatly afflicted him. He also suffered much with the gout, but nevertheless continued to paint with the same wonderful facility and power. In 1635 he designed eleven allegorical compositions to decorate the triumphal arches raised in honour of the entrance of Ferdinand, Governor of the Low Countries, into Antwerp. His last picture, the Crucifixion of St. *Peter*, (1638), painted for the banker Jabach, was delivered to its owner after the painter's death, and placed in the Church of St. Peter at Cologne, where it still exists. The works of this great artist, many of which were wholly for partially painted by his scholars after his designs, are between two and three thousand. Of these 286 represent antique subjects, historical or mythological. The following is a list of some of the most remarkable: Fall of the Damned, Suermondt Museum, Aix-la-Chapelle; *Madonna* with Saints, Flight into Egypt, Diana and Nymphs surprised by Satyrs, Mars crowned by Victory, Portrait of an Oriental, Cassel Gallery; *Last* Judgment, *Lion* Hunt, *Fall* of the Damned, Woman of the Apocalypse, Nativity, Battle of the *Amazons* (1619), *Trinity*, Entombment, Martyrdom of St. *Lawrence*, *Meleager* and Atalanta, *Massacre* of Innocents, *Samson* and Delilah, *Castor* and Pollux, *Silenus* and Satyrs, *Susanna*, Portrait of *Rubens* and Isabella Brandt, Helena Fourment under a Colonnade, do. with her Boy, A Scholar (1635), Dr. van Thulden, Lord and Lady Arundel, Philip IV. of Spain, Old Pinakothek, Munich; *Rubens'* Sons, eleven Portraits, Diana and her Nymphs, Wild Boar Hunt, Garden of *Love*, Judgment of *Paris*, Dresden Museum; St. *Ignatius* Loyola exorcising Demons, Assumption, *Magdalen*, St. *Francis* Xavier Preaching, Portrait of Rubens, Four Quarters of the Globe, Portrait of the Archduchess Anna Maria, Altarpiece of St. *Ildefonso*, Festival of *Venus*, *Cimon* and Iphigenia, *Meleager* and Atalanta, Portraits of Emperor Maximilian and of Philip le Bon, Vienna Museum; *Rubens'* Sons, History of Death of Decius Mus, Liechtenstein Gallery, Vienna;

Rainbow, Flight of Lot, Elijah in the Desert, *Tomyris*, *Kirmess*, History of Maria de' *Medici*, Portrait of the same, do. of Helena Fourment and two of her Children, Louvre, Paris; Rape of the *Sabines*, *Chapeau* de Paille, Triumph of *Silenus*, Judgment of *Paris*, Landscape, Conversion of St. *Bavon*, *Peace* and War, National Gallery, London; *Pietà*, Coronation of the *Virgin*, Adoration of the *Magi*, Procession to *Calvary*, Brussels Museum; five sketches (en grisaille) for the Maria de' Medici Series, two for the James I. Whitehall Series, Portraits of Rubens's two Wives, *Venus* and Adonis, ten Portraits, Portrait of the Comte de Bucquoy, *Silenus* and Satyrs, *Perseus* and Andromeda, Madonna, *Madonna* with Saints, Adoration of *Magi*, Hermitage, St. Petersburg; *Ulysses* and Nausicaä, Landscape, The *Philosophers*, Two *Holy* Families, Horrors of *War*, *Nymphs* and Satyrs, Portrait of Duke of Buckingham, Palazzo Pitti, Florence; *Henri* IV. at Ivry, Entry of *Henri* IV. into Paris, Portraits of Rubens's two Wives, Bacchanal, *Venus* and Adonis, *Hercules* between Vice and Virtue, Uffizi, Florence; Adoration of the *Magi*, Three Holy Families, Eleven Apostles, Lapiths and Centaurs, *Supper* at Emmaus, Fifteen Mythological Subjects, Equestrian Portrait of *Philip* II., of Don Fernando of Austria, of Sir Thomas More, Garden of *Love*, Doctors of the Church, *Mercury* and Argus, *Milky* Way, *Nymphs* and Satyrs (2), *Orpheus* and Eurydice, *Perseus* and Andromeda, *Rudolph* of Hapsburg, Madrid Museum; Rape of Sabines, Reconciliation of *Sabines* and Romans, Escorial; Crucifixion, St. Theresa, Dead Christ, Education of the *Virgin*, Adoration of the *Magi*, Incredulity of St. Thomas, Portraits of Nicholas Rockox and Adrienne Perez, Antwerp Museum; Adoration of *Magi*, St. Jean, Mechlin; *Perseus* and Andromeda, Helena Fourment, Assumption of the Virgin, Daughter of Rubens, Landscape, St. *Sebastian*, Madonna with Saints, Raising of *Lazarus*, *Neptune* and Amphitrite, Berlin Museum; *Pan* and Syrinx, *Prairie* de Laecken, *Pythagoras*, two Portraits, Buckingham Palace, London; Marriage of St. Catharine, Madonna with Saints, Stafford House; *Wolf* Hunt, Diana and Nymphs, Lord Ashburton; *Holy* Family, Rainbow, *Peter* receiving the Keys, Hertford House; *Perseus* and Andromeda, Rape of *Proserpine*, *Rubens* and Helena Fourment, Helena *Formann* (Fourment), Blenheim Palace; Madonna (£1,360), Holy Family (£460), Adoration of Magi (£1,500), Meleager and Atalanta (Cavendish Bentinck, £520), *Return* from Egypt (£1,500), Holy Family (£1,000), Suffer Little Children (£800), Flight of Lot (£1,850), Holy Family (£1,400), Infant Saviour and St. John (£50), Distribution of the Rosary, Paracelsus, Artist's Portrait, Portrait of Anne of Austria (£3,700), *Roman* Charity (£1,200), Triumph of *Silenus* (£60), *Venus* and Adonis (£7,200), Blenheim Palace sale, London, 1886; *Pausias* and Glycera, Ixion, Landscape, Grosvenor House; *Tomyris*, Cobham Hall; *Woman* taken in Adultery, Conversion of St. *Paul*, Holy Family, Leigh Court; Helena Fourment, Venus, Mars, and Cupid, Two Landscapes, Dulwich Gallery; *Madonna* with Saints, Duke of Rutland; St. *Martin*, Portrait of *Philip* IV., Portrait of *Rubens*, Landscape, Sir B. Gerbier and his Family, *Holy* Family, Windsor Castle; Prelates Kneeling, Petworth; Daughter of Herodias, Castle Howard; *Return* from Egypt, Lions chasing Deer, Metropolitan Museum, New York. —Bakhuizen van den Brink, Les Rubens à Siegen (Hague, 1861); Cat. du Mus. d'Anvers, 291; Dohme, li.; Du Mortier, Recherches and Nouvelles Recherches (Brussels, 1861, 1862); Ennen, Ueber den Geburtsort des P. P. R. (Cologne, 1861); Gachard, Histoire politique, etc. (Brussels,



1877); Gachet, Lettres inédites (Brussels, 1846); Gaedertz, R. und die Rubensfeier in Antwerpen (Leipsic, 1878); Génard, Aantekeningen over P. P. R. (Antwerp, 1877); Gerrits, P. P. R., zijn tijd, etc. (Amsterdam, 1842); V. van Grimbergen, Hist. Levensbeschryving (Antwerp, 1840); A. van Hasselt, Hist. (Brussels, 1840); Kett, Rubens (London, 1882); Kramm, v. 1395; Merlo, Nachrichten, 352; Michel, Hist. (Brussels, 1771); Michiels, Rubens et l'école d'Anvers (Paris, 1877); do., Hist. de la peinture flamande, vi. 374–444; vii. 1–253; L'Œuvre de P. P. R. (Antwerp and Brussels, 1877, 1878); R. de Piles, Recueil, etc. (Paris, 1755); Reiffenberg, Nouvelles Recherches (Brussels, 1835); Riegel, Beiträge, i. 165, 344; ii. 58–66, 92–94; Rooses (Reber), 162–254; Rosenberg, Rubensbriefe (Leipsic, 1881); Sainsbury, Original Papers (London, 1859); Schneevogt, Cat. des Estampes (Haarlem, 1873); Smith, Cat. raisonné (London, 1829–42); Van den Branden, 357, 409, 482, 1271, 1372, 1386; Verachter, Généalogie de P. P. R.; do., Le Tombeau de R. (Antwerp, 1840, 1843); Villaamil, Rubens, Diplomático Español (Madrid, 1874); Waagen (Noel), P. P. R. (London, 1840); do., Kl. Schriften (Stuttgart, 1875); Woltmann, Aus vier Jahrh., 49; Annalen des hist. Vereins f. d. Niederrhein (1861, 1869); Gaz. des B. Arts (1859–68), i.–xxxv.; (1869), i. 223, 334; (1881), xxiii. 5, 305; (1882), xxv. 5; xxvi. 273; (1883), xxvii. 5, 203, 309; xxviii. 361; (1884), xxix. 29, 193; (1884), xxx. 34; (1885), xxxi. 121; xxxii. 97, 449; Graph. K., ii. 25; Journal des B. Arts (1875–79); Kunst-Chronik, xii. 425, 457, 571, 697, 724, 777, 809, 825; xiii. 81; xvi. 484, 504; xvii. 694; xviii. 217, 532; xxi. 141, 221, 337; Vlaamsche school (1866, 1875, 1877, 1878); Zeitschr. f. b. K., i. 225; ii. 132; iii. 128; iv. 47; v. 202, 304; viii. 190; ix. (Mittheilungen, ii. 1); x. 96 (Mit., iii. 40); xi. 352, 383; xii. 261, 306 (Mit., v. 57); xv. 225, 261; xvi. 235; xvii. 165.

RUBENS, portrait, *Rubens*, Windsor Castle; wood, H. 2 ft. 9½ in. × 2 ft. 1 in. Half-length, face three-quarters, looking to left, wearing a black Spanish mantle with a gold chain around his neck, and a large hat decorated with a tassel. Presented to Charles I. by Lord Danby. Engraved by P. Pontius; Worlidge; Chambers; Facius; Pelham; J. H. Robinson. Duplicate, engraved by Moulmeester and Gregori, Uffizi, Florence. Other portraits of Rubens in Vienna, Louvre, Uffizi, and Genoa Galleries.—Smith, ii. 145, 159; Waagen, Treasures, ii. 435; Lasinio, iii. Pl. 96.

RUBENS AND ISABELLA BRANDT, *Rubens*, Munich Gallery; canvas, H. 5 ft. 6 in. × 4 ft. 2 in. Rubens and his first wife, daughter of Jan Brandt, of Antwerp; figures full-length, in full dress, seated, under an arbour, he on the edge of a table, she on a stool beside it. Probably painted about 1610. Engraved by Hess. — Kett, 64; Smith, ii. 63.

Rubens and Isabella Brandt, Rubens, Munich Gallery.

RUBENS AND HELENA FOURMENT, *Rubens*, Blenheim Palace; canvas, H. 7 ft. 8 in. × 6 ft. 8 in. Rubens and his second wife, full-length, life-size, in Spanish cos-

tume, walking in a flower garden; she has a little child in leading strings. Waagen says, "Few other pictures by Rubens equal,

Rubens and Helena Fourment, Rubens, Blenheim Palace.

and none probably surpass it." Presented to Duke of Marlborough by City of Brussels. Engraved by McArdell. Studies in Louvre. Similar subject, with changes, Munich Gallery.—Waagen, Art Treasures, iii. 129; Smith, ii. 243; Klas. der Malerei, Pl. 7.

RUBENS'S SONS, *Rubens*, Liechtenstein Gallery, Vienna; wood, H. 5 ft. 6 in. × 3 ft. Rubens's sons by Isabella Brandt. Full-length, in Spanish costume. The younger, Nicolas, holds a flying bird attached to a string; the elder, Albert, has one arm over his brother's shoulder and holds a book under the other. Engraved by Pichler. One of Rubens's best pictures. Replica, Dresden Gallery; engraved by Daullé; Danzel; Tanjé.—Smith, ii. 83, 100; Klas. der Malerei, Pl. 8.

RUBIALES, PEDRO, born in Estremadura, died in Rome (?), latter half of 16th century. Spanish school; pupil of Francisco Salviati, whom he assisted in many works. Painted in S. Spirito, Rome, the Conversion of St. Paul. Also, with Becerra, aided Vasari, who calls him Roviale, in the frescos of the Cancellaria in the palace of Cardinal Farnese.—Vasari, ed. Mil., vi. 229; vii. 43, 681; Stirling, i. 153.

RUDDER, LOUIS HENRI DE, born in Paris, Oct. 17, 1807. History painter, pupil of Gros and Charlet. Medals: 3d class, 1840; 2d class, 1848; L. of Honour, 1863. Works: Children taking Game from sleeping Game-Keeper (1834); Death of John of Armagnac (1835); Claude Larcher (1836); Claude Frollo, Charles II. and Alice Lee,

Rubens's Sons, Rubens, Liechtenstein Gallery, Vienna.

Boy and Schoolmaster, Gringoire before Louis XI. (1837); Marmion Wounded (1838); Hamlet killing Polonius, Lanz-

knechts (1839) ; St. Augustine, Children (1840) ; Christ, Mutual Lesson (1841) ; St. George giving Thanks for his Victory (1842) ; Divine Mission (1844) ; Head of Christ, Shepherd and Child (1845); Outlaws of the Cevennes, Naiäd, Blaise de Montluc (1849) ; Women Bathing (1850) ; Christ Crowned with Thorns (1855) ; Echo of the Ravine, Pifferaro (1859) ; Mater Dolorosa, Nicolas Flamel, Luxembourg Museum ; Christ in the Garden, St. John (1863) ; Shepherd of the Abruzzi, Christ falling under the Cross, Christ stripped of his Clothing (1864); Ecce Homo (1865), Saint-Étienne Museum ; Mater Dolorosa, The Muse (1867) ; Autumn Evening, Mercenaries, Mater Dolorosa (1868) ; Poetry and Materialism, Woods of Couvron, Lamartine on his Death-Bed (1869) ; Head of Christ, Judas (1870) ; Mandolinata, A Student (1875); Ecce Homo, The Douet at Beuzeval (1878) ; Portrait of the historian Pasquier, Versailles Museum. Executed twenty ceilings of large dimensions, and decorative panels in oil, for the United States.—Bellier, ii. 440 ; Larousse.

RUDE, Mme. SOPHIE FRÉMIET, born in Dijon, June 20, 1797, died in Paris, Dec. 4, 1867. History, genre, and portrait painter, pupil of Devosge and of David, and wife of the sculptor Rude. Medal, 2d class, 1833. Works : Virgin Sleeping (1831), Dijon Museum ; Charles I. bidding Farewell to his Children (1833); Arrest of Duchess of Burgundy in Bruges (1841), Dijon Museum ; Faith, Hope, and Charity (1857). —Larousse.

RUDOLPH OF HAPSBURG, *Rubens*, Madrid Museum ; canvas, H. 6 ft. 6 in. × 9 ft. 3 in. The founder of the Austrian empire, hunting in the woods, followed by a single esquire, gives his horse to a priest carrying the Host to a dying person, and bids his esquire give his to the priest's acolyte. The landscape is by Wildens. Collection of Philip IV.—Madrazo.

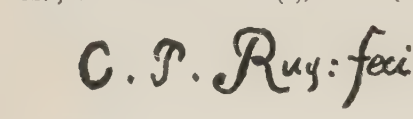
RUELAND, F., flourished in Vienna, end of 15th and beginning of 16th centuries. German school. Works : Four Scenes from Christ's Passion, Vienna Museum ; series with Scenes from life of St. John, Christ's Passion, Legend of St. Leopold, Stift Klosterneuburg, near Vienna.—W. & W., ii. 127.

RUFINA, ST., *Murillo*, Stafford House, London ; canvas, H. 3 ft. × 2 ft. 2 in. The Saint, half-length, in a green robe and purple mantle, standing three-quarters left, looking front, holding a jar in her left hand by one of its handles ; another jar, resting on left wrist, is held against her body ; in her right hand, a palm. Companion to St. *Justa* (Stafford House), which see.—Curtis, 268 ; Gower, Hist. Gal. of England.

RUFUS, painter, known only for his wager with an attorney named Phædrus as to which could work the faster. The latter won, by writing a contract while Rufus was preparing his colours.—Annall., ii. 339, No. 105.

RUGENDAS, GEORG PHILIPP, born in Augsburg, Nov. 27, 1666, died there, May 19, 1742. German school ; battle and military genre painter, pupil of Isaac (or Jacob) Fischer, took Bourguignon, Lembke, and Tempesta, for his models, and studied the various events of a soldier's profession, as at the siege of Augsburg, where he often exposed himself to the greatest danger ; ranks among the most famous battle painters ; was an able draughtsman, but a defective colourist. In 1692 he visited Venice and Rome, and after his return to Augsburg became director of the Drawing Academy. Works : Nine Battle-Pieces, Brunswick Gallery ; Siege of Augsburg, Battle, Charge of Cavalry, Bamberg Gallery ; Cattle-Pieces (2), Cassel Gallery ; Cavalry Skirmish (2), Moltke Collection, Copenhagen ; do. (1), Christiania Gallery ; do., Fürstenberg Gallery, Donaueschingen ; do.,

Königsberg Museum ; Preparations for Market, Horse Fair, Schleissheim Gallery ; Battle Field, Schwerin Gallery ; Battle Scenes (3), Soldiers in Camp, Stuttgart Museum ; Invasion of a City, Liechtenstein Gallery, Vienna ; Cavalry Battle, Schönborn Gallery, ib. ; others in Vienna (2), Basle (2), Berne



(2), Dresden, Stockholm, and Augsburg Galleries. — Ch. Blanc, École allemande ; Kugler (Crowe), ii. 561 ; Nagler, Mon., iii. 86.

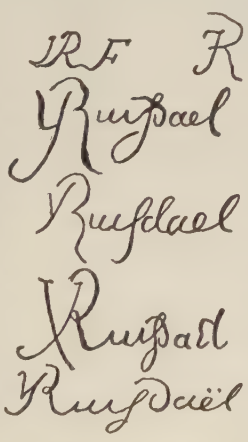
RUGENDAS, MORITZ, born in Augsburg, March 29, 1802, died at Weilheim, Würtemberg, May 29, 1858. Genre and landscape painter, pupil of Munich Academy under Quaglio and Albrecht Adam ; visited Brazil in 1821–25, Italy in 1826–27, went in 1831 to Mexico, where, implicated in political troubles, he was imprisoned ; then wandered through Peru, Bolivia, Montevideo, and Patagonia, and returned to Europe in 1847. Works : Picturesque Journey in Brazil (1827–35) ; Columbus taking Possession of the New World (1855), New Pinakothek, Munich.—Regnet, ii. 138.

RUIPEREZ, LOUIS, born at Murcia, Spain ; contemporary. Genre painter, pupil of Meissonier. Honorable mention, 1882. Works : Cabaret in Time of Louis XIII., W. H. Vanderbilt, New York ; Reference to the Law Book, M. Graham, ib. ; Sword Practice, John Hoey, ib.

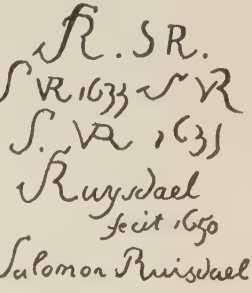
RUISDAEL (Ruysdael), I. (Izack ?) VAN, born at Naarden, died in Haarlem, buried Oct. 4, 1677. Dutch school ; landscape painter, brother of Salomon, to whose pictures, as well as those of Van Goyen, his own bear some resemblance. Mentioned as one of the directors of the Haarlem guild in 1642. Works : Wooded Landscape with Cattle and Fishermen (1665), Rotterdam Museum ; do. with Two Peasants, Suermondt Museum, Aix-la-Chapelle ; Landscape, Bordeaux Museum ; do. (attributed to Roelof Vries), Städel Gallery, Frankfort ; Wooded do., Brunswick Gallery ; Spyk Manor (1652), Copenhagen Gallery ; Dutch Farm Houses (2 ?), Georgium, Dessau ; Dutch Canal (1644), Leipsic Museum ; Hut between Trees by the Downs, Old Pinakothek, Munich ; Landscape with the Planks, Vienna Academy.—Gaz. des B. Arts (1869), i. 179 ; Kugler (Crowe), ii. 468 ; Van der Willigen, 253 ; Zeitschr. f. b. K., iv. 242 ; vii. 170 ; x. 32 ; xii. 381 ; xiv. 318.

RUISDAEL, JACOB VAN, born in Haarlem about 1625 (?), died there, buried, March 14, 1682. Dutch school ; landscape painter, son and pupil of Izack van Ruisdael, probably also pupil of his uncle Salomon van Ruisdael ; became the greatest landscape painter of the Dutch school. In 1648 he joined the guild of St. Luke at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. Little appreciated by his contemporaries, he gained a scant maintenance by his art, and in 1681 became so impoverished that some of his fellow members of the Mennonite sect petitioned the Burgomaster of Haarlem to admit him to the public hospital. Many of his landscapes represent views in the environs of Haarlem and about Bentheim. His early works are remarkable for minute finish of accessories. The figures introduced in Ruisdael's landscapes are by Berchem, Adriaan van de Velde, Wouwerman, Lingelbach, Vermeer, and Eglon van der Neer. Ruisdael was an admirable etcher. Works : Landscape with Ruins (1673), do. with Waterfall (4), Forest Scene, Six others, National Gallery, London ; River Landscapes (2), National Gallery, Edinburgh ; Forest, Storm on the Dikes of Holland, four others, Louvre, Paris ; Landscape (1649), Waterfall in Norway, Antwerp Museum ; Lake of Haarlem, two others, Brussels Museum ; Waterfall, Castle of Bentheim, View of Haarlem, six others, Amsterdam Museum ; Old Fishmarket at Amsterdam, two others, Rotterdam Museum ; View of Haarlem, two others, Hague Museum ; Hilly landscape with Castle, Park of Country

House with Dancers, Suermondt Museum, Aix-la-Chapelle; Agitated Sea (2), View of Haarlem, View of Dam Square at Amsterdam, On the Downs near Overveen, Landscape with Peasant Cottage (1653), five others, Berlin Museum; Waterfall, Oakwood with Falconer, Cassel Gallery; The Chase, Jewish Cemetery, The Convent, Castle Bentheim, ten others, Dresden Museum; Steep Road over Sandy Hill, etc. (1667), seven others, Old Pinakothek, Munich; Castle Bentheim, Schönborn Gallery, Vienna; View of Haarlem, Marine View, Historical Society, New York; others in Galleries of Bergamo, Brunswick (5), Copenhagen (Royal, 4, Moltke Collection, 4), Darmstadt (2), Frankfort (4), Gotha, Hamburg (7), Madrid (2), Nuremburg, Oldenburg (3), Schleissheim (?), Schwerin (2), Stuttgart, Turin (2), Vienna (Museum, 3, Liechtenstein, 2, Harrach (1679), Czernin, 1), Weimar; Hermitage, St. Petersburg (14, two dated 1646, 1647); Uffizi, and Palazzo Pitti, Florence. Dr. Waagen in his Treasures mentions 130 in English collections.—Ch. Blanc, École hollandaise; Burger, Musées, i. 149, 270; ii. 132, 299; Dohme, 1ii.; Immerzeel, iii. 41; Jal, 1095; Kramm, v. 1410; Kugler (Crowe), ii. 470; Kunst-Chronik, xx. 506; Riegel, Beiträge, ii. 387; Van der Willigen, 256; Zeitschr. f. b. K., iv. 241; v. 228, 305; vii. 276; x. 74, 192; xii. 21, 260; xiv. 318.



RUISDAEL, SALOMON VAN, born in Haarlem about 1600, buried Nov. 1, 1670. Dutch school; landscape painter, formed himself after Esaias van de Velde, and Jan van Goyen, whom he resembles much in merits and defects. Entered the Haarlem guild in 1623, and was its president in 1648. While his earlier works are scarcely distinguishable from those of his model, his later pictures are more mannered in the treatment of foliage and more powerful in colour. Works: Coast View with Vessels, Antwerp Museum; Ferry Boat (1647), River Bank with Fishermen, Brussels Museum; Village Inn (1655), Halt (1660), Amsterdam Museum; The Meuse at Dordrecht, Rotterdam Museum; Herdsmen driving Cows (1614), River Landscape, Aschaffenburg Gallery; Dutch Canal (1642), four others (two dated 1631, 1656), Berlin Museum; Ferry (1652). Oaks on River Bank, Copenhagen Gallery; Village in Flat Country (1633), Fisherman's Cottage near Canal (1643), Water with Fishermen, Dresden Museum; Canal with Boats (1642), two others, Old Pinakothek, Munich; Woodland on River with Ferry (1634), Oldenburg Gallery; Landscape (1654), Wörlitz Gallery; Banks of the Meuse, View of Alkmaar, Metropolitan Museum, New York; Crossing the River, Landscape, Historical Society, ib.; others in Galleries of Bamberg, Basle, Cassel, Frankfort (2), Stockholm, Weimar; Czernin Gallery, Vienna (2); Brera, Milan.—Dohme, 1ii.; Gaz. des B. Arts (1869), i. 179; Kramm, v. 1412; Kugler (Crowe), ii. 468; Van der Willigen, 254; Zeitschr. f. b. K., v. 229; vii. 169; xiv. 319; xi. (Mittheilungen, iv. 41).



RUIZ DE LA IGLESIA, FRANCISCO IGNACIO, born in Madrid in 1648, died there in 1704. Spanish school; pupil of Camilo and of Carreño; painted a fresco in the queen's antechamber in the Alcázar so acceptably that he was made in 1689 painter to the king, an honour confirmed by Philip V. He painted portraits of Philip V. and of his first queen, Maria Louisa of Savoy, and sacred subjects for churches.—Stirling, iii. 1037.

RUMP, CHRISTIAN GOTTFRED, born at Hillerod, Dec. 8, 1816, died at Frederiksborg, May 25, 1880.

Landscape painter, pupil of Copenhagen Academy under Lund; painted at first history and portraits, visited Norway in 1855–56, and Germany in 1856–1857; became member of Copenhagen Academy in 1866, and professor in 1874. Works: Presentation in the Temple (1842); Heath in Jutland (1849); View in Säbygaards Forest (1854); Norö Valley (1856); Four Seasons (1864); Turf Pit near Frederiksborg (1848), Morning in a Forest, ib. (1851), Forest Stream in Jutland (1854), View of Skaergård Reefs, Sweden (1855), Woodland near Frederiksborg (1860), Landscape, ib. (1879), Winter Scene (1880), Copenhagen Gallery. — Sig. Müller, 301; Weilbach, 595.

RUMPF, PHILIPP, born in Frankfort, Dec. 19, 1831. Genre painter, pupil of Städel Institute in Frankfort under Rustige; visited Munich, Dresden, Paris, and North Italy, and settled at Kronberg, near Frankfort. Works: Poor Flower Girl; Ladies in a Park; Young Lady Artist; Mother and Child.—Kaulen, 306; Muller, 453.

RUMPLER, FRANZ, born at Tachau, Bohemia, in 1848. Genre and portrait painter, pupil of Vienna Academy under Engerth; is compared, by prominent Vienna art critics, to Knaus. His portraits are in the manner of the old Dutch masters. Professor in Vienna. Works: Goose Herd; Morning Prayers, Evening Prayers (1871); Little Patient; At Grandmother's (1873); Secret Treasure; Good Friendship, T. A. Havemeyer, New York; In the Park; Flowers and Pearls (1876); Leisure Hours (1879); Neapolitan Woman's Head, Woman from Dachau, Only Scholar in the Family (1883). —Kunst-Chronik, xviii. 509; Zeitschr. f. b. K., xiii. 353; xv. 332.

RUNCIMAN, ALEXANDER, born in Edinburgh, in 1736, died there, Oct. 21, 1785. History painter, pupil of Foulis's Academy, Glasgow; went about 1766 to Rome and studied five years, painting there his large picture—Nausicaä at Play with her Maidens. Returning in 1772, he settled the next year in Edinburgh, where he was appointed manager to the Trustees' Academy. He decorated the great hall of Pennicuik with scenes from Ossian, and painted The Prodigal Son, Cymon and Iphigenia, Sigismunda weeping over the Heart of Guiscardo, and other works. His brother, John (1744–66), an artist of much promise, accompanied him to Italy and died at Naples; in the National Gallery, Edinburgh, are by him: Flight into Egypt, King Lear in the Storm, and Portrait of a Youth.—Redgrave; F. de Conches, 305; Ch. Blanc, École anglaise.

RUNK, FERDINAND, born at Freiburg, in the Breisgau, in 1746, died in Vienna in 1834. Landscape painter; made himself known through a fine cycle of eight paintings, in which, by light effects, colour, and reproduction of forms on the surface of earth and water, and of the vegetation, he represented the progress of nature from the highest ice-peak down to the sea-coast. Other works: View of the Glurnser Valley in Tyrol, Museum, Vienna; do. in a Park, Harrach Gallery, ib.

RUSS, KARL, born in Vienna, May 10, 1779, died there, Sept. 19, 1843. History painter, pupil of Vienna Academy under Maurer; was afterwards much influenced by Eberhard Wächter, and in 1818 became custodian of the Belvedere. Works: Tiresias predicting Future of Hercules; Philip of Macedonia rescued by his Son (1805); Carità romana (1806); Hecuba bewailing her Children, Vienna Museum; Christoph von Liechtenstein recognized by his Shield, K R 1807. Liechtenstein Gallery, ib.; thirty-seven pictures from Austrian History.—N. Necrol. d. D. (1843), 832; Wurzbach, xxvii. 277.

RUSS, LEANDER, born in Vienna, Sept. 23, 1809, died at Rustendorf, near Vienna, March 8, 1864. History and genre painter, son of and first instructed by Karl Russ, then pupil of Vienna Academy; visited Italy, and in 1833 the East. Works: Defence of a Bastion by Vienna Citizens in 1683 (1837), Vienna Museum; The End of the Flood (1828); Ivanhoe liberating Rebecca (1830); Two Scenes in Don Quixote (1832); Maria von Sickingen interceding for Götz von Berlichingen (1835); Leopold VII. of Babenberg opening his Treasury to City of Vienna (1837); Episode in Austrian War of Succession, 1741 (1848).— Wurzbach, xxvii. 288.

RUSS, ROBERT, born in Vienna, June 7, 1847. Landscape painter, pupil of Vienna Academy under Albert Zimmermann, whom he accompanied on several study trips, and in whose place he became professor at Vienna Academy in 1871. Gold medal, 1869. Works: Pine Forest (1869); Views near Eisenerz (4, 1870); Fürstenburg near Burgeis (1871), Castle Heidelberg, Vienna Museum; Wind Mill in Rotterdam, Canal in Venice (1873); Wood Landscape (1874); Pilgrims' Procession; Scene in the Wurstel Prater, Vienna; St. Paul's Cemetery at Botzen (1882); View near Meran, Italian Landscape (Jubilee Exhibition, Berlin, 1886).—Müller, 453; Wurzbach, xxvii. 291; Kunst-Chronik, xviii. 372; Zeitschr. f. b. K., vii. 163.

RUSTIC CHILDREN, Thomas *Gainsborough*, National Gallery, London; canvas, H. 1 ft. 6 in. × 1 ft. 2 in. Evening; a girl standing, with a child in her arms, and a boy with a bundle of faggots, seated; in background, right, a cottage. Engraved by G. B. Shaw in Art Journal.—Brock-Arnold, 64; Cat. Nat. Gal.; Art Journal (1850), 102.

RUSTIC CIVILITY, William *Collins*, Chatsworth; wood, H. 1 ft. 6 in. × 2 ft. A ragged boy holding open a gate for the squire; a smaller child hides shyly behind his brother, and a third, with a dog, peeps through the bars. The approach of the rider is indicated only by the shadow of his horse and himself in the foreground. Royal Academy, 1832; to Duke of Devonshire, 250 guineas; repetition (1834), S. Kensington Museum. Engraved by Outrim; C. Cousen. —Wilkie Collins, Memoirs, ii. 10, 347; Painters of Georgian Era, 72; Art Journal (1865), 234.

RUSTIC TOILET, Thomas *Faed*, Mrs. M. O. Roberts, New York; canvas. A young girl seated before a table, on which is propped up a broken looking-glass, with both hands raised arranging her hair; at left, a child, standing.

RUSTIGE, HEINRICH VON, born at Werl, Westphalia, April 12, 1810. History, genre, and landscape painter, pupil of Düsseldorf Academy under Schadow; went in 1836 to Frankfort, whence he made prolonged study trips to Vienna, Hungary, Dresden, Berlin, Belgium, France, and England, and in 1845 became professor at the art school in Stuttgart, and inspector of the royal galleries. Medal, London, 1874; Würtemberg Crown Order; Bavarian Order of Michael. Works: French Invalid (1832); Prayer in Storm (1836), Inundation Scene, National Gallery, Berlin; Interrupted Meal, Rustic genre Scene, Carlsruhe Gallery; Rhenish Kirmess (1838); Quartering in Hungary; Village Physician; Rubens in his Pupils' Studio; Duke of Alva at Rudolstadt (1861), Emperor Otto I. after Conquest of the Danes, Capuchin Monk trying to convert Gypsies, Stuttgart Museum; Till Eulenspiegel; Transportation of Remains of Otto III. over the Alps, Stettin Museum; Emperor Frederic II. at Palermo; Crusaders in the Desert; Rubens taking his Wife to Studio of his Pupils; The Recovered Child; Queen Elizabeth attending Performance of Merry Wives (1882); Roman Banquet (1883).—Illustr. Zeitg. (1863), ii. 31; Kunst-Chronik, xx. 546; Müller, 454; Wolfg. Müller, Düsseldf. K., 288; Riegel, D. Kunststud., 421.

RUTH AND BOAZ, Alexandre *Cabanel*, Samuel Hawk Collection, New York; can-

vas. Boaz sleeping upon his threshing-floor, under a tent formed of a blanket stretched over young trees; at his feet reclines Ruth, her head supported by her left arm, which rests upon a sheaf of barley; in the background, the glimmer of day is just spreading upward from the horizon.—Art Treasures of America, ii. 26, 30.

By Jean François *Millet*, Martin Brimmer, Boston. A harvest scene, with real peasants for characters. The master finds a young gleaner and leads her blushing to the feast of the country people. Salon, 1853.

By Nicolas *Poussin*, Louvre, Paris; canvas, H. 3 ft. 10 in. × 5 ft. 3 in. In a vast plain covered with grain, with hills and buildings on the horizon, women are engaged in harvesting; in foreground, Ruth kneels before Boaz, who orders a follower leaning upon a lance not to hinder her from gleaning. Sometimes called L'été (Summer). One of a series of four, painted in 1660–64, for Duc de Richelieu, whence passed to Louis XIV. Engraved by J. Pesne.—Filhol, iv. Pl. 256; Landon.

RUTH AND NAOMI, *Murillo*, Earl of Radnor, Longford Castle, Wiltshire, England; canvas, H. 5 ft. 8 in. × 6 ft. 8 in. The two leaving Moab; in background, Orpah returning to city.—Waagen, Treasures, iv. 358; Stirling, iii. 1416; Curtis, 124.

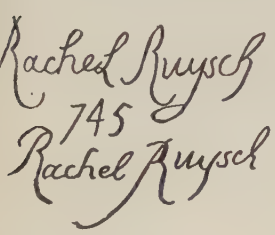
RUTHART, KARL, flourished about 1660–80. German school; painter of animals and hunts, was a resident of Ratisbon in 1664; seems to have travelled in Italy about 1672 and lived for some time in Venice. Works: Bear Hunt, Louvre; Stag attacked by two Lions, Bamberg Gallery; Fierce Combat between Stags and Dogs, Schleissheim Gallery; Stags upon Precipice; Stag Hunt, Bear Hunt, Ulysses compelling Circe to disenchant his Companions (1666), Dresden Gallery; Stag Hunt, Museum, Vienna; Shepherd leaning upon Donkey, Lion fighting Panthers, Stag attacked by Lynxes, Leopardess nursing a Child, Lion by dead Stag attacked by Panthers, Liechtenstein Gallery, ib.; Elks, Deer, and Waterfowl on a Rocky Shore (2), Harrach Gallery, ib.; Deer in a Landscape, do. in Mountains, Bear Hunt, Stag Hunt, Czernin Gallery, ib.; Bear Hunt, Schönborn Gallery, ib.; Stag Hunt, Leopards by dead Stags, and Eagles, Ferdinandeum, Innsbruck; Deer Grazing and Fowl, Stag attacked by Leopards, Palazzo Pitti, Flor-

ence.—Kugler (Crowe), ii. 532; Nagler, Mon., ii. 236.

RUTHS, VALENTIN, born in Hamburg, March 6, 1825. Landscape painter, pupil of Düsseldorf Academy under Schirmer; went to Italy in 1855, spent two years in Rome and settled in Hamburg, whence he repeatedly visited Germany, Switzerland, and North Italy. Member of Berlin Academy in 1869; gold medal, Berlin, 1872. Works: View in Roman Campagna, Evening in Sabine Mountains (1856), Forest Brook, Landscape with Harvest Wagon, Kunsthalle, Hamburg; Northern Heath (1864), Prague Gallery; Giant's Grave; Well in the Woods (1866), Königsberg Gallery; Village in Rhön Mountains; Evening Walk near Small Town (1875), Dresden Gallery; Morteratsch Glacier; Woodland near Lugano; View on Baltic Coast, National Gallery, Berlin; Hermit in the Woods, Summer Night in Holstein (Jubilee Exhibition, Berlin, 1886).—Kunst für Alle, i. 258; Leixner, Mod. K., ii. 116; Müller, 454.

RUYSCH, RACHEL, born in Amsterdam in 1664, died there in 1750. Dutch school; flower and fruit painter, pupil of Willem van Aelst; married (1695) the portrait painter Juriaan Pool, joined The Hague guild, 1701, and became court painter to the Elector Palatine in 1708. Works: Flower and Fruit-Pieces with Insects, etc., in Museums of Brussels (1704), Amsterdam (4, one dated 1659), The Hague (2, 1700, 1715), Rotterdam (1685), Aix-la-Chapelle, Berlin (1705),

Brunswick (2), Darmstadt, Dresden (3, one dated 1718), Gotha, Innsbruck (2), Vienna (1706), New York (2); Galleries of Carlsruhe (3, two dated 1715, 1717), Cassel, Frankfort (1698), Wiesbaden; Six Collection, Amsterdam (2, 1730); Old Pinakothek, Munich (5, three dated 1708, 1709, 1715); Liechtenstein (2) and Czernin (2) Galleries, Vienna; Uffizi, Florence (2, 1711); Palazzo Pitti, ib. (2).—Ch. Blanc, École hollandaise; Gool, i. 218; Immerzeel, iii. 40; Kramm, v. 1417; Kugler (Crowe), ii. 546; Burger, Musées, i. 165; ii. 154, 319; Riegel, Beiträge, ii. 447.



RUYSDAEL. See *Ruisdael.*

RUYTEN, JOANNES MICHAEL, born in Antwerp, April 9, 1813. Landscape and marine painter, pupil in Antwerp of Regemorter, and at The Hague of Nuyen. Works: Exodus (1838); River Bank (1840); A Sail (1842); View of Antwerp; Entertainment before Inn; Fisherman's Boat Stranded; Harbour View; Winter Harbour of Dordrecht; Entertainment on the Ice; City on a River, Canal in Antwerp, Stettin Museum; Cartmen loading Freight Wagon, Stuttgart Museum; Winter Landscape with Figures, Harrach Gallery, Vienna; Scene in Antwerp, John D. Lankenau, Philadelphia. —Immerzeel, iii. 44; Kramm, v. 1418; Kugler, Kl. Schr., iii.

RY, PIETER DE. See *Danckerts.*

RYCKAERT, DAVID, the younger (III.), born in Antwerp, baptized Dec. 2, 1612, died there, Nov. 11, 1661. Flemish school; genre painter, son and pupil of David Ryckaert, the elder (II., 1586–1642), developed under the influence of Brouwer and David Teniers the younger; friend of Gonzales Coques, who married his sister. Received into guild of St. Luke, 1636. Studied Teniers the younger, Brouwer, and Van Ostade. Excelled in effects of light; subjects generally interiors with peasants and village fairs. Works: Interior of Flemish Tavern, Stowage, Farm House, New York Museum; Dutch Interior, Historical Society, New York; Artist in his Studio, Louvre; Village Fair, Jolly Company at Table, Antwerp Museum; Alchemist (1648), Brussels Museum; Shell Dealer, Lille Museum; Shoemaker's Shop, Amsterdam Museum; Toper, Rotterdam Museum; Flemish Inn, Musée Rath, Geneva; do., and Holiday Meal in Peasant Cottage (1657), Family Concert (1650), Gallery, Copenhagen; Village Cobbler, Moltke Collection, ib.; Village Fool, Berlin Museum; Lute Player and Old Woman (1644), Cassel Gallery; Interior with Peasants Drinking (1638), Peasant Family (1639), Similar Subject (1644), Still-Life (2), Dresden Museum; Butcher offering to Woman a Glass of Beer (1639), Städel Gallery, Frankfort; Alchemist and Wife in the Laboratory (1648), Shoemaker's Shop, Leipsic Museum; Street Urchins at Play (1640), Twelfth Night Festival (1648), Old Pinakothek, Munich; Old Woman with Cat, Peasant with Dog, Hermitage, St. Petersburg; Merry Topers, Schleissheim Gallery; Interior of Peasant Cottage (1617), Domestic Music, Schwerin Gallery; Soldiers plundering Village (1649), Kirmess Festival (1648), The Witch, A Scholar, Kitchen Interior, Museum, Vienna; Nativity, Musical Entertainment (1650), Liechtenstein Gallery, ib.; Sackage of a House, Musical Trio, Harrach Gallery, ib.; Peasants in a Tavern, Musical Assembly, Czernin Gallery, ib.; Temptation of St. Anthony (2), Uffizi, Florence; Alchemist, Madrid Museum. — Cat. du Mus. d'Anvers, 320; Immerzeel, iii. 46; Kugler (Crowe), ii. 329; Kramm, v. 1421; Ch. Blanc, École flamande; Michiels, ix. 60; Rooses (Reber), 402; Van den Branden, 606.

RYCKAERT, MARTEN, born in Antwerp, Dec. 8, 1587, died there, Oct. 28, 1631. Flemish school; landscape painter, son and pupil of David Ryckaert, the eldest (I., 1560–1607); seems to have continued his studies under Tobias Verhaegt, and then went to Italy, whence he returned in 1611, and was received into the guild. He had only one arm. A masterly portrait of him, by Van Dyck, is in the Dresden Museum. Works: Rocky Landscape (1616), Madrid Museum; Falls of Tivoli, Uffizi, Florence. —Rooses (Reber), 401; Van den Branden, 604.

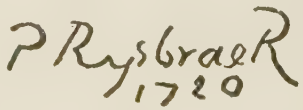
RYCKERE, BERNAARD DE, born at Courtray about 1535, died in Antwerp, Jan. 1, 1590. Flemish school; history and portrait painter, received into guild of Antwerp in 1561. Works: Descent of the Holy Ghost, Creation of Adam, Apparition of the Holy Ghost at Baptism of Christ, St. Salvator and St. Martin (1587), St. Martin's, Courtray. His son and pupil, Abraham (baptized July 5, 1566, died in 1599), was an artist of great promise, whose portraits of Donors (1591) in St. James's, Antwerp, and in the Museum, ib., may be ranked with the best productions of the 16th century.—Kramm, v. 1422; Rooses (Reber), 107; Van den Branden, 331.

RYDBERG, GUSTAF FREDRIK, born at Malmö, Sweden, Sept. 13, 1835. Landscape painter, pupil of Copenhagen (1852–57) and Stockholm (1857–59) Academies, then in Düsseldorf of Gude; returned to Stockholm, visited Norway in 1868 in the suite of King Charles XV., and Düsseldorf in 1873. Works: Spring Landscape, View near Mörrum, and others, Stockholm Museum.

RYDER, ALBERT, born in New Bedford, Mass., March 19, 1847. Landscape and figure painter, pupil of William E. Marshall, engraver and artist, and of the National Academy. Visited London, Paris, and Holland in 1877, and Spain, Italy, and Germany in 1882. Member of Society of American Artists. Studio in New York. Works: Wandering Cow; Landscape—Spring; Curfew Hour; Pegasus; Two Lovers; Farm-Yard; Lovers' Boat; Chase; Lowing Cow; Nourmahal; Landscape with Figures (1881); Landscape (1882), Erwin Davis; do. (1883); The Waste of Waters is their Field (1884), D. Cottier, New York; Little Maid of Arcady (1886).

RYDER, PLATT POWELL, born in Brooklyn, N. Y., June 11, 1821, Genre painter, pupil of Léon Bonnât in Paris, in 1869–70; studied in Belgium and Holland. Elected an A.N.A. in 1869. Studio in New York. Works: Life's Evening, T. B. Clarke, New York; Spinning, An Interior (1879); Farewell (1880); Spinning-Wheel (1881); Reading the Cup (1882); Welcome Step (1883); Warming Up, Washing Day, Clean Shave, Bill of Fare (1884); The Fireside (1885); Watching and Waiting (1886).

RYSBRACK, PEETER, born in Antwerp, April 25, 1655, died at Brussels in 1729. Flemish school; landscape painter, pupil of Philips Augustyn Immenraet (1627–79), became master of the guild in 1673, went to London in 1675, then to Paris, where he studied under Francisque Millet, and whence he had returned to Antwerp in 1687; shortly after 1719 he settled at Brussels. Many of his pictures have been sold as by Poussin. Landscapes of a grandiose and melancholy character; execution firm and bold. Specimens in Museums and Galleries of Antwerp, Bamberg, Aschaffenburg, Hamburg, Schleissheim, and Stuttgart. In the Liechtenstein Gallery, Vienna, is a Wood Landscape with Diana and Hunting Train (1716), by Ludovicus Rysbraeck. —Kugler (Crowe), ii. 345; Siret (1883), 237; Van den Branden, 1079.



SAAL, GEORG, born at Coblentz in 1818, died at Baden-Baden, Oct. 3, 1870. Landscape painter, pupil of Düsseldorf Academy under Schirmer; visited Norway and Lapland, went in 1848 to Heidelberg, thence to Baden-Baden, but lived mostly in Paris until 1870. Professor; several medals and orders; Baden court painter. Works: Dolomite Rocks in the Eifel (1845); Lienbach Valley with Gypsies (1846); Midnight in Hardanger Fjord — Norway (1849), Städel Gallery, Frankfort; Midnight Sun in Norway (2, 1853, 1856), Polar Sea, Leipsic Museum; Peasant Room in Tyrol (1860), Fürstenberg Gallery, Donaueschingen; Midnight Sun in Lapland; View in Black Forest (1867), Louvre; Scandinavian Funeral by Moonlight, Carlsruhe Gallery; In Fontainebleau Forest.—Blanckarts, 46; Wolfg. Müller, Düsseldf. K., 346; Zeitschr. f. b. K., iii. 279.

SAAR, ALOIS VON, born at Traiskirchen, Nether Austria, in 1799, died after 1840. Landscape painter, pupil of Vienna Academy. Works: Ruins of Fortress Lednitz (1816); Four Panoramic Views of Vienna (1828); View of Prague and Moldau Bridge (1831), Vienna Museum; Belgrade by Moonlight (1832); Views of Dominican and Caroline Bastions in Vienna (1834); Mill near Grinzing, Döbling near Vienna (1840).—Wurzbach, xxviii. 2.

SABATELLI, FRANCESCO, born in Florence, Feb. 22, 1803, died in Milan, Aug. 18, 1829. History painter, son and pupil of Luigi Sabatelli, then studied in Rome and Venice, was called to Florence by Leopold II. in 1823, and made professor in the Academy. Member of Venice Academy. Works: In the Midst of the Storm (1828), Gallery of Modern Painters, Florence. In fresco: Hector attacking Greek Vessels (in the Olympus by his father), Palazzo Pitti, ib.

SABATELLI, GIUSEPPE, born in Milan, June 24, 1813, died in Florence, Feb. 27, 1843. History painter, son and pupil of Luigi Sabatelli, called to Florence by Leopold II. in 1834, and made professor at the Academy. Works: Two Miracles of St. Anthony (1834–35), S. Croce, Florence; Philomene Consolatrix (1837), S. Francesco, Pisa; Mother of the Gracchi, Tasso reading his Poem, Samuel in Cave of Endor (1837–39), Meredith Calhoun, New York; Temptation of St. Anthony, S. Tommaso, Milan; Farinato degli Uberti in Battle on the Serchio (1841), Florence Gallery.

SABATELLI, LUIGI, the elder, born in Florence, Feb. 19, 1772, died in Milan, Jan. 29, 1850. History painter, pupil of Florence Academy under Pedroni; studied in Rome in 1788–93, worked in Venice in 1795–97, and became professor at Milan Academy in 1808. Member of all the Italian and of Vienna and Munich Academies. Austrian Gold Medal. Works: Abigail before David (1806), St. Mary's Chapel, Arezzo; Blessing the Children (1819), Palazzo Paroni, Genoa; Capponi tearing French Conditions of Peace (1829), Marquis Capponi, Florence; Heliodorus driven from the Temple (1838). In fresco: Four Great Prophets (1810), S. Gaudenzio, Novara; Life of Americus Vespuccius, Eight Scenes from the Iliad, Olympus (1820–25), Palazzo Pitti, Florence; Marriage of Cupid and Psyche (1831), Palazzo Busca-Serbelloni, Milan; Three Scenes in Life of Galileo (1841); Triumph of Cupid (1843), Villa Giontini, Florence; Coronation of the Virgin, S. Firenze, ib.—Nagler, xiv. 122.

SABATELLI, LUIGI, the younger, born in Milan, Feb. 12, 1818. History painter, son and pupil of Luigi, the elder, whom he assisted in his fresco paintings, which branch of art he cultivates principally. Works: The Holy Virgin (1869), Nazareth Church, Milan; Presentation in the Temple (1876), Hospital Church, ib.; Evangelists, Theological Virtues, The Virgin (1871), Cunardo Cathedral.

SABBATINI, ANDREA. See *Andrea* da Salerno.

SABBATINI, LORENZO, born in Bologna about 1530, died in Rome in 1577.

Bolognese school; called also Lorenzino da Bologna; pupil probably of Prospero Fontana, but imitated Michelangelo, Raphael, and Parmigiano. Went to Rome, after winning reputation in Bologna, and succeeded so well that he was appointed (1572) by Gregory XIII. superintendent of the paintings then in progress at the Vatican. Works: Assumption, Dead Christ, Pilgrims of Emmaus, Bologna Gallery; Madonna (dated 1572), Louvre; Madonna with Saints, Berlin Museum; Marriage of St. Catherine, Dresden Gallery.—Vasari, ed. Mil., vii. 415; Malvasia, i. 181; Ch. Blanc, École bolonaise; Burckhardt, 761.

Rape of the Sabines, Luca Giordano, Dresden Gallery.

SABINES, RAPE OF THE. Romulus, his people having been refused the right of connubium or legal marriage by the Sabines and the Latins, instituted games in honour of the god Consus and invited his neighbours with their wives and children to the festival. When they were assembled, the Roman youths seized and carried off the virgins and made them their wives. This led to war, and both parties were nearly exhausted with the struggle when the Sabine women rushed in among the combatants and brought about a reconciliation between their husbands and their fathers (Plut., Rom. 14; Livy, i. 13).

By Luca *Giordano*, Dresden Gallery; canvas, H. 7 ft. 2 in. × 8 ft. The Sabine women seized and borne away by the Romans. In the background, near a Corinthian temple, Romulus, mounted upon a horse, is directing the movement. Painted for Marie Louise d'Orléans, Queen of Spain; taken from Naples to Dresden. Engraved by R. Gaillard; R. Sourique; J. F. Beauvarlet; Réveil.—Gal. roy. de Dresde, ii. Pl. 40; Domenici, iii. 415.

By *Pietro* da Cortona, Blenheim Palace. One of the master's best works.—Waagen, Treasures, iii. 126.

By *Pietro* da Cortona, Capitol Museum, Rome. At right, a woman in a soldier's embrace, raises her hands in supplication; at left, another, borne away by a Roman, looks pityingly at her infant, which cries and seeks to follow her; in middle, a third energetically resists her aggressor. Copy by J. C. Naigeon, Dijon Museum. Engraved by P. Aquila.

By Nicolas *Poussin*, Louvre, Paris; canvas, H. 5 ft. × 6 ft. 6 in. At left, on the peristyle of a palace, before which stand the lictors, Romulus, with two senators behind him, gives the signal for the seizure of the Sabine women by raising his mantle; in foreground, at right, the Romans are capturing their prey; in background, a temple and other buildings. Valued in 1816 at 150,000 francs. Engraved by Abr. Girardet; Étienne Baudet; P. L. H. Laurent; Pool; Bovinet. Same subject, differently treated, formerly in collection of Sir Richard Colt Hoare, engraved by Jean Au-

dran.—Landon, Musée, x. Pl. 25; Filhol, x. Pl. 697.

By *Rubens*, National Gallery, London; wood, H. 5 ft. 7 in. × 7 ft. 9 in. Scene in Forum, with a triumphal arch and the Pantheon in background, where the military games are going on; at left, seated on a dais, Romulus gives the signal to his soldiers, who are seizing and bearing away the struggling women. Formerly in Mme. Boschaert's Collection, Antwerp; purchased by J. J. Angerstein, whence passed to National Gallery. Engraved by Martinasi (1770); J. Young. Similar subject, painted about 1628, Escorial; study in Ashburton Collection, London, formerly in Danoot Collection, Brussels. Similar subject, Hermitage, St. Petersburg.—Waagen, Treasures, i. 350; ii. 102; Angerstein Gal., Pl. 6; Beechey, Reynolds, ii. 149, 188.

Subject treated also by Giulio Romano, National Gallery, London; Luca Cambiaso, Palazzo Imperiale, Genoa; Valerio Castello, Palazzo Brignole Sale, Genoa, and Uffizi; Francesco Bassano, Turin Gallery; Antonio Bellucci, Cassel Gallery; Il Fattore, National Gallery, London; Adriaen Backer, Brunswick Gallery; Sebastiano Ricci, Liechtenstein Gallery, Vienna.

SABINES AND ROMANS, RECONCILIATION OF, *Rubens*, Escorial, near Madrid; canvas. Companion to Rape of Sabines in Escorial. The two armies, in presence of each other, are restrained from hostilities by the Sabine women, who, with their infants in their arms, rush between them. Painted about 1628. Study in Ashburton Collection, London, formerly in Danoot Collection, Brussels. Same subject, Munich Gallery.—Waagen, ii. 102; Smith, ii. 175; Beechey, Reynolds, 149.

Rape of the Sabines, Nicolas Poussin, Louvre, Paris.

SABINE WOMEN, Louis *David*, Louvre, Paris; canvas, H. 12 ft. 8 in. × 17 ft.; signed, dated 1799. The battle between the Romans under Romulus and the Sabines under Tatius interrupted by the Sabine women, who

rush in between the combatants and pray their husbands and fathers to be reconciled (Livy, i. 13). At the right, Romulus, about to hurl his spear at Tatius, is stopped by his wife, Hersilia; in background, the ramparts of the Capitol occupied by the Sabines, who had obtained possession through the treachery of Tarpeia. Exhibited privately, by which David made 65,627 francs. Salon of 1808; acquired in 1819, with *Leonidas* at Thermopylæ, for 100,000 francs.

Sabine Women, Louis David, Louvre, Paris.

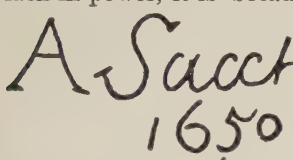
Engraved by R. U. Massard.—Landon; Villot, Cat. Louvre; Réveil, ii. 136.

SABLET, JACQUES HENRI, born at Morges, Switzerland, in 1749 (1751?), died in Paris in 1803. Genre, landscape, and portrait painter, pupil at Lyons of Dubois and Cocher, decorative painters, and in Paris of Vien; spent twenty years in Italy, and travelled in Spain. Works: Old Man Reading, Italian Washerwomen, Vintage in Italy, Meeting of the Five Hundred at Saint Cloud on the 18th Brumaire, Year VIII., Male Portrait, Nantes Museum.—Bellier, ii. 445.

SABLET, FRANÇOIS, born at Morges, Switzerland, in 1745, died at Nantes in 1819. Landscape, genre, and portrait painter, pupil in Paris of Vien; visited Italy, and after his return assisted Mme. Lebrun in her works for Louis XVI., then settled at Nantes; in 1812 he was commissioned by the city to paint six pictures in imitation of bas-reliefs, representing scenes of Napoleon's sojourn at Nantes; these were sold in 1815 and carried to the United States. Works: View of Tivoli, Entrance into Savoy, View in Italy, View in Nantes, Male Portraits (2), Nantes Museum.—Bellier, ii. 446; Nagler, xiv. 127.

SACCHI, ANDREA, born near Rome, November, 1600, died there, June 21, 1661. Roman school; natural son of Benedetto Sacchi, a mediocre painter, who taught him the rudiments of art; apprenticed to Albani in Rome, and became one of his most noted

scholars. Obtained the favour of Urban VIII., who commissioned him to paint the miracle of St. *Gregory* for St. Peter's, now in the Vatican. His work entitled Divine Wisdom, Palazzo Barberini, gained him great reputation, which was enhanced by his Vision of St. *Romuald*, Vatican. Sacchi was considered the most able painter in Rome of his day. He was one of the best colourists of the Roman school, and a correct designer; and if his works sometimes lack in power, it is because he did not possess enough of the artistic temperament to express his noble conceptions.—Ch. Blanc, École ombrienne; Burckhardt, 793.



SACCHI DI PAVIA, PIER-FRANCESCO, painted in Genoa in 1512–26. Genoese school. Lomazzo, who calls him Pier-Francesco Pavese, says that he painted in Mantua about 1460; but Lanzi thinks there must have been two of the name. His style is of the Lombard school, and especially like that of Carlo Mantegna. Works: Christ on the Cross (1514), Berlin Museum; Doctors of the Church with Symbols of the Evangelists (1516), Louvre; St. John Baptist taking Leave of his Parents (dated 1512), Oratory of S. Maria, Genoa; Three Saints in a Landscape, S. M. di Castello, Genoa.—Lanzi, iii. 237; Ch. Blanc, École génoise; Burckhardt, 610; Lübke, Gesch. ital. Mal., i. 500.

SACCHIENSIS. See *Pordenone.*

SACHS, MICHAEL EMIL, born at Hadamar, Hesse-Nassau, in 1836. Landscape painter, pupil in Carlsruhe of Schirmer (1855–58), and in Düsseldorf of Oswald Achenbach (1858–60); lived at Wiesbaden in 1860–65, then settled at Partenkirchen, Bavaria, where he is director of a central school for wood carving. Paints with fine conception and great truth. Works: Views on the Rhine and Lahn; In the Eifel; The Taunus and the Bavarian Alps.—Müller, 455.

SACHTLEVEN. See *Saft-Leven.*

SACK OF A JEW'S HOUSE, Joseph Nicolas *Robert*-Fleury, Luxembourg Museum; canvas, H. 8 ft. × 6 ft. 8 in. Pillage of a house in the Judecca, Venice, in the middle ages. "Under the slightest pretext, the people ran to the Jews' quarter, broke open their houses, and pillaged their treasures." Salon, 1855.

SACRA FAMILIA. See *Holy* Family.

SACRAMENTS, SEVEN, Nicolas *Poussin*, Bridgewater House, London; series of seven pictures, canvas, each H. 3 ft. 10 in. × 5 ft. 9 in. 1. Baptism; 2. Confirmation; 3. Marriage; 4. Penitence; 5. Ordination; 6. Last Supper; 7. Extreme Unction. Painted at Rome in 1644–48 for M. Chantelou, from whom bought by the Regent Philippe, Duc d'Orléans, for 120,000 livres; purchased from Orleans Gallery by Duke of Bridgewater for £4,900. Engraved by B. Audran; Pesne; Dughet; Gantrel; and in Orleans Gallery.—Waagen, Treasures, ii. 39; Smith, viii. 63.

SACRED WOOD (Le Bois sacré, cher aux Arts et aux Muses), Pierre *Puvis* de Chavannes, Paris; canvas. A large allegorical picture containing a lake with wooded banks and a temple in a flowery meadow with figures in semi-classic draperies, some standing, some reclining, and two, at left, flying, representing the Arts and the Muses. Salon, 1884.—Gaz. des B. Arts (1884), xxix. 470, 488.

SADÉE, PHILIP, born at The Hague, Feb. 7, 1837. Genre painter, pupil of the Hague Academy under J. E. J. van den Berg; visited France and Germany, painted at first historical subjects, then excellent scenes from peasant and fishermen's life. Medals in Amsterdam, The Hague, and Vienna. Works: Potato Harvest in the

Downs, Distribution of Bread among the Poor (1872); Harvest (1874), Return from Fish Market, Amsterdam Museum; Departure of Fishermen (1875); Expectation (1879).

of Old City Hall, City Hall, ib.; View in St. Ann's, Haarlem (1652), Haarlem Museum; View of St. Mary's, Utrecht, Rotterdam Museum; several Views of Churches and Public Buildings, Utrecht Museum; Inte-

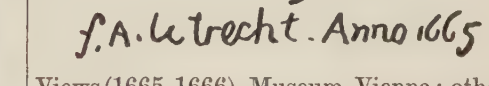
Seven Sacraments (Extreme Unction), Nicolas Poussin, Bridgewater House, London.

SAENREDAM (Zaenredam), PIETER, born at Assendelft, N. Holland, June 9, 1597, died in Haarlem, buried May 31, 1665. Dutch school; landscape and architecture painter, son of the engraver, Joannes Saenredam, pupil in Haarlem of F. P. de Grebber in 1608–22; entered Haarlem guild in 1623, and was its secretary in 1635. Filled his pictures with well-drawn figures. Works: Two Views in Haarlem Cathedral (1636), do. in St. Mary's at Utrecht (1637), Interior of Assendelft Church (1649), Museum, Amsterdam; View rior of St. Mary's in Utrecht (1630), Brunswick Gallery; do., Cassel Gallery; Church Interior (1635), Berlin Museum; Interior of Protestant Church, Turin Gallery.—Immerzeel, iii. 50; Kramm, v. 1434; Kugler (Crowe), ii. 511; Riegel, Beiträge, ii. 430; Van der Willigen, 261.

SAFT-LEVEN, CORNELIS, born in Rotterdam, 1612 (?), died after 1682 (?). Dutch school; genre, landscape, and animal painter, brother of Herman, and although inferior to him, has much merit for truth of conception and careful execution; colouring heavy and generally cold; rendered poultry with marvellous fidelity, and occasionally painted still-life; lived in Utrecht in 1634. Works: Portrait of a Painter (1629), Louvre; Peasant Company (1642), Herdsmen and Herd in Landscape (1652), Herdsmen

in Prayer in approaching Storm, Amsterdam Museum ; Landscape with Herd, Suermondt Museum, Aix-la-Chapelle ; Surgical Operation (1636), Job tormented by the Evil Spirits, Carlsruhe Gallery ; Concert of Cats (1682), Cologne Museum ; Flight into Egypt (1652), Brunswick Gallery ; Exterior of Peasant's House (1678), Interior with Woman feeding Chickens (1678), two other Interiors, Dresden Gallery; Dutch Peasant Room, Germanic Museum, Nuremberg ; Kitchen Interior, Rustic Unconcern, Schwerin Gallery ; Adoration of the Shepherds, Annunciation to the Shepherds, Tobias and the Angel, Schleissheim Gallery ; Cattle Market, Pasture, Hermitage, St. Petersburg ; Cattle Market, Liechenstein Gallery, Vienna ; Huntsman feeding Dogs, Historical Society, New York. — Kugler (Crowe), ii. 424 ; Kramm, v. 1435 ; Riegel, Beiträge, ii. 370.

SAFT-LEVEN, HERMAN, born in Rotterdam, 1609, died in Utrecht, Jan. 5, 1685. Dutch school; landscape painter, pupil of Jan van Goyen, but formed himself chiefly by studying nature. His views of the Rhine, Meuse, and Moselle, are well drawn, carefully executed, and enlivened with figures and animals. The pictures of his best period are distinguished by their clear perspectives and a soft bluish colouring. Removed to Utrecht probably about 1633. Works : Rhine View (1655), Louvre ; Farm (1654), Brussels Museum ; River Landscapes (3), Rhine View (1678), Amsterdam Museum ; Oldenbarnevelt and his Judges (in the shape of animals), Haarlem Museum ; Rhine View, Rotterdam Museum ; River Landscape and Scene from Guarini's "Pastor Fido" (1635), Berlin Museum; River in Mountainous Country (1680), Suermondt Museum, Aix-la-Chapelle ; Landscape with Rebekah and Eliezer (1641), Two Rhine Views, Aschaffenburg Gallery ; River Landscapes (3), Städel Gallery, Frankfort ; Mountain View with Castles, etc., on River (1675), Gotha Museum ; three Rhine Views, (1651, 1652, 1653), Old Pinakothek, Munich ; Landscape with Nymphs and Satyrs (figures by Poelenburg, 1643), Rhine View (1660), Brunswick Gallery ; do. (1668), Rocky Valley with City, Oldenburg Gallery ; do. (9,1660, 1662, 1663, 1667, 1675, 1678), Schwerin Gallery ; do. (4), 1642, 1647, 1667, Hermitage, St. Petersburg ; Shipping Place on the Rhine (1650), Rhine View (1659), Tavern among Rocks (1661), two others (1665, 1669), Copenhagen Gallery ; Lighthouse on Sea Coast, Vintage (1649), Rocky Landscape with Buildings (1650), Valley with Lake (1654), City at Foot of Mountain (1656), Ehrenbreitstein (1656), twelve others, Dresden Gallery ; Sunset (1641), three Rhine



Views (1665, 1666), Museum, Vienna ; others in Liechtenstein, Czernin (2), and Schönborn Galleries, ib.—Ch. Blanc, École hollandaise ; Immerzeel, iii. 52 ; Kramm, v. 1435 ; Kugler (Crowe), ii. 482 ; Riegel, Beiträge, ii. 358.

SAGSTÄTTER, HERMANN, born in Munich in 1808, died there, Dec. 25, 1883. Genre and history painter, pupil of Munich Academy. Works : Tavern Scene ; Klaus and Steffen at the Inn ; Altarpieces at Schwabing, Berg am Lain, Haching, Kettershausen, Monheim, etc., Bavaria ; Frescos ; Town Hall, Landsberg on the Lech.—Nagler, Mon., iii. 588 ; Recensionen, 1865.

SAIN, ÉDOUARD ALEXANDRE, born at Cluny (Saône-et-Loire), May 13, 1830. Genre painter, pupil of Valenciennes Academy, of Picot, and of the École des Beaux Arts. Medals : 1866 ; 3d class, 1875 ; L.

of Honour, 1877. Works: Venus and Cupid (1853); Tavern of Ramponneau in Time of Louis XV. (1857); Chimney Sweeps going to Work, Going to School, Woman tending Cattle, Road to School, Old Age and Decay (1859); Basque Women at Fountain, Breakfast (1861); Going to Mass (1863), Macon Museum; The Levée (1863); Going to the Festival, Catechism Lesson (1864); Souvenir of the Piazza Montanara in Rome (1865), Autun Museum; Excavations at Pompeii (1866), Luxembourg Museum; Kiarella (1866), Mrs. Shaw, Boston; Orange Harvest in Capri (1869); Convalescent Woman on a Pilgrimage (1873); The Marina in Capri, Daughter of Eve (1874); Wedding Feast of Peasant of Capri (1875), Valenciennes Museum; Christ and the Samaritan Woman (1876); Andromeda (1877); Father's Blessing before Marriage (1882); Rosina—Capri (1886).—Bellier, ii. 447; Larousse.

SAINT-AUBIN, GABRIEL JACQUES, born in Paris, April 14, 1724, died there, Feb. 14, 1780. French school; genre painter, pupil of Jeaurat, Colin de Vermont, and Boucher. Competed for the grand prix de Rome in 1751, and having obtained the second prize only, broke with the Academy, and became a member of and professor in the Academy of St. Luke, where he exhibited the following works: Cupid's Triumph over the Gods, The School of Zeuxis, Effect of Earthquake at Lisbon, Subject from Lafontaine's Fables, Village Fête, Maternal and Filial Love, Boy reciting Lesson to Mother (1774); Artist's Portrait, Mother nursing Child, Triumph of Pompey, Dry-Nurse and Children, Return from Parliament, The King laying Corner-Stone of Schools of Surgery, Interior of Rotonda of Coliseum, Carnival of Parnassus (1776).—Bellier, ii. 449; Dohme, 3; Goncourt, i. 366, 405, 417.

SAINT-ÈVRE, GILLOT, born at Bault-sur-Suippe (Marne), died in Paris in 1858. History, genre, and portrait painter. Medals: 2d class, 1824; 1st class, 1827; L. of Honour, 1833. Works: Two Scenes in Shakespeare's "Tempest" (1822); Job and his Friends, Mary Stuart, Shipwrecked Sailors (1824); Charles IX. and Marie Touchet (1827); Soldier Asleep surprised by Brigands (1827), Angers Museum; Jeanne d'Arc, The Florentines of Boccaccio (1833); Charlemagne presiding at Meeting of Scholars (1835), Education of Mary Stuart at Court of Henri II. (1839), Palais de Trianon; Foundation of Royal Library in Paris in 1379, Marriage of Charles VIII. and Anne de Bretagne in 1491, Signing of Treaty of Peace at Vervins in 1598 (1837), Alexis Comnenus receiving at Constantinople Peter the Hermit, Interview between Philippe Auguste and Henri II. at Gisors—1188 (1839), Andrew of Hungary entering the Order of St. John in 1218, Philip I., Philip III., Charles V., Charles VI., and Charles VIII. of France, three other portraits, Versailles Museum; Jeanne d'Arc presented to Charles VII., Palais de Compiègne. — Bellier, ii. 451.

SAINT-JEAN, SIMON, born in Lyons. Oct. 13, 1808, died at Écully, July 3, 1860, Flower painter, pupil of the school at Lyons and of Augustin Thierriat. Justly called the modern Van Huysum, whom he approaches in detail and colour, though hardly his equal in selection of material and play of light. Medals: 3d class, 1834; 2d class, 1841, 1855; L. of Honour, 1843. Works: Young Girl carrying Flowers (1839), Vase Medicis (1841), Eucharistic Emblems around Head of Christ (1842), Vase with Flowers (1852), Lyons Museum; Fruits and Flowers (1845), Dijon Museum; Flowers in a Hat, Rouen Museum; Still-Life (2, 1852), W. T. Walters, Baltimore; Fruit (1853), Flowers among Ruins (1854), Louvre; Fruit (1855), Corcoran Gallery, Washington; Flower-Piece (1857), Amsterdam Museum.—Bellier, ii. 452.

SAINTIN, HENRI, born in Paris, Oct. 13, 1846. Landscape painter, pupil of Pils, Saint-Marcel, Segé, and Cointepoin. Medal, 3d class, 1882. Works: Forest Path

(1873), Montpellier Museum; Fisherman mending Nets, Rising Tide on Coast of Brittany (1875); Lobster Fishers (1876); Creek of Erquy (1877); Farm of Courtry (1880); October Frost (1881); Autumn Dew (1882); Valley of Roche-Gouët in Brittany, Brook after Rain, ib. (1883).

SAINTIN, JULES ÉMILE, born in Lemé (Aisne), Aug. 14, 1829. Genre and portrait painter, pupil of Drölling, Picot, and Leboucher. His portraits in oil, crayon, and pastel are full of life. He lived several years in the United States. Medals: 1866, 1870; 2d class, Munich, 1883; L. of Honour, 1877. Works: Pony Express (1863); Woman carried off by Indians (1864); Petty Warfare, Vittoria (1865); Carmella, Martha (1866); The Levée, Michellina (1867); Heartfelt Mourning, Annucia (1868); Mourning Flowers, Festival Flowers (1869); Indecision, Deception (1870); Two Augurs (1872); Grave without Flowers (1873); Washerwoman of Fine Linen, Toilet of the Rose (1874); Lady Apple, Distraction, Flower Girl (1875); Indiscreet, Last Ornament (1866); First Engagement, Self-Satisfied (1877); Jeanne, Will he Return? (1878); Émilienne (1879); Flowers from Nice, Abandonment (1880); Roussotte (1881); In the Tuileries, By the Sea (1882); Woman selling Apples (1883); Portraits of Princesse Matilde and others.—Bellier, ii. 455; Claretie (1874), Peintres, 333, 382.

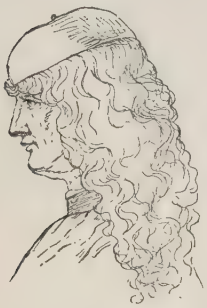
SAINT-OURS, JEAN PIERRE, born at Geneva in 1752, died there in 1809. Genre painter, pupil of Vien in Paris, whither he went in 1768; won prizes in 1772, 1774, and 1778, and the grand prix de Rome in 1780; after finishing his course at Rome, studied also in Venice. Works: The Olympic Games, Scene in Earthquake in Calabria, Colossal Head Studies, Life-size Academy, Allegory on the Republic of Geneva, Portrait of Dr. Tronchin, Portrait of the Artist, Musée Rath, Geneva; Spartan Judgment over the New-born (1795), Schleissheim Gallery. — Bellier, ii. 453; Cat. du Mus. Rath (1882), 53.

SAINT-PIERRE, GASTON CASIMIR, born at Nîmes, May 12, 1833. Genre painter, pupil of Jalabert and of Cogniet. Medals: 1868; 2d class, 1879; L. of Honour, 1881. Works: Release of St. Peter (1863); Daphnis and Chloë (1864); Leda (1865), Nîmes Museum; Sleeping Nymph (1866), Marseilles Museum; Jupiter and Pthia (1867); Cupid Laughing, Chateauroux Museum; Hide and Seek (1868); Youth (1869), City Hall, Nîmes; Farewell (1870), Carcassonne Museum; Jewish Wedding (1870); Bacchante (1872); Indifference and Tenderness, Cherries (1873); First Steps, Odalisque (1874); Young Huntress, Happy Baby (1875); Arabian Romance (1876); Women at an Arab Wedding (1877); Siesta (1879); Unexpected Caress (1880); Aziza (1882); Aurora (1883); Source Charmeuse (1884); Chanson d'Aziza, The Sultana (1885); Soudja-Sari (1886); Decorations in Cathedral of Oran.—Bellier, ii. 454; Larousse.

SALA, VITALE, born at Cernusco in 1803, died in Milan in 1835. History painter, pupil of Milan Academy, where he won five prizes; made a study trip to Venice. Works: Death of Cato; Death of Romeo and Juliet (1826); Departure of Regulus; Capture of Bernabò (1827); Apotheosis of St. Ambrosius (1828); Coronation of the Virgin (1831–34), Novara Cathedral; Frescos in S. Stefano and S. Lazzaro, Milan.

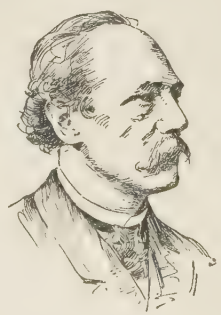
SALA Y FRANCES, ÉMILIO, born at Alcoy, Spain; contemporary. History and genre painter. Medal, Madrid, 2d class, 1871. Works: Don Carlos of Navarra craving Mercy of his Father; Prince of Viana taken Prisoner; Guillen de Vinatea before Alfonso V. of Aragon; Novus Ortus; Vale of Tears; Modern Silenus; Julia.—La Ilustracion (1882), ii. 19.

SALAI (Salaino), ANDREA, born in Milan about 1483, died after 1520. Lombard school; often confounded with Andrea Solari or Solario. Pupil of Leonardo da Vinci, of whom he was at once servant, assistant, and friend, accompanying him wherever he went. On Leonardo's death in France Salai returned to Italy. He left but few pictures, in the manner of Da Vinci: *Madonna* with Saints, Brera, Milan; Christ bearing the Cross, Berlin Museum; St. Anna, Leuchtenberg Gallery, St. Petersburg. —Vasari, ed. Le Mon., vii. 28, 43; Lanzi, ii. 489; Burckhardt, 629, 708; Ch. Blanc, École milanaise; Lübke, Gesch. ital. Mal., ii. 444.



SALAMIS, BATTLE OF, Wilhelm von *Kaulbach*, Maximilianeum, Munich. Great naval victory, won by the Greeks under Themistocles over the fleet of Xerxes, B.C. 480, in the narrow channel between the island of Salamis and the coast of Attica. Xerxes, seated on a throne upon a headland at left, surrounded by his women and courtiers, witnesses the overthrow and destruction of his magnificent fleet, seen in the background; in foreground, the shore, with a temple at right, and a confused mass of wreckage and of struggling figures; above, the avenging gods of Greece in the sky.

SALENTIN, HUBERT, born at Zülpich, Rhenish Prussia, Jan. 15, 1822. Genre and landscape painter, pupil of Düsseldorf Academy under Schadow, Karl Sohn, and Tidemand; paints attractive and characteristic scenes from peasant life in Western Germany. Works: Hermit's Sermon; Smith's Apprentice, Grandmother's Birthday (1860); Bridal Procession of Playing Children; Blind Boy, Besançon Museum; Village Church (1862), Düsseldorf Gallery; Pilgrims at Mineral Spring (1866), Cologne Museum; Sunday Afternoon Visit at the Shepherd's; Messengers of Spring (1869), Prague Gallery; Pilgrims at a Chapel (1870), National Gallery, Berlin; Children scouring a Kettle, Stettin Museum; Come over! (1872); Crown Prince in the Country (1873); Little Congratulators (1879); Foundling, Shepherd Children (1880).—Dioskuren, 1860; Müller, 457; Zeitschr. f. b. K., vi. 150.



SALERNO, ANDREA DA. See *Andrea*.

SALIMBENI, VENTURA, Cavaliere, born in Siena in 1557, died there in 1613. Sienese school; son and pupil of Arcangiolo Salimbeni, but studied carefully the works of Correggio. Lived in Rome in 1585–90, and much employed there. On his return to Siena painted many pictures for churches; worked also in Pisa, Lucca, and Perugia. Knighted in Perugia through influence of Cardinal Bevilacqua, who permitted him to bear his name. In 1605 painted with Poccetti frescos in SS. Annunziata, Florence, and afterward worked in Genoa with Agostino Tassi. Among his pictures are: Holy Family, Pitti; Apparition of the Virgin, Uffizi; Miracle of the Manna, Angels, Duomo, Pisa; Trinity, SS. Concezzione, Siena; Christ bearing the Cross, S. Agostino, ib.; Crucifixion, S. Domenico, ib.—Vasari, ed. Le Mon., xi. 168; Lanzi, i. 313; Ch. Blanc, École florentine; Burckhardt, 759.

SALISBURY CATHEDRAL, John *Constable*, S. Kensington Museum; canvas, H. 2 ft. 10 in. × 3 ft. 6 in. The Cathedral seen from the meadows, with a brook and four cows in foreground. Royal Academy, 1823. Painted for Bishop of Salisbury. A similar

picture, with a cart and three horses tandem fording the brook (Royal Academy, 1831), belonged in 1857 to Samuel Ashton, near Manchester. Sketch, called The Rainbow, in Louvre. Engraved by D. Lucas.—Waagen, Treasures, ii. 301 ; do., iv. 416 ; Brock-Arnold, 105.

SALLAERT, ANTHONIE, born in Brussels about 1590, died after 1648. Flemish school ; history painter, pupil of M. de Bordeau, master of Brussels Guild in 1613 ; dean in 1633–35, 1646–48 ; often employed by Rubens in Antwerp. Works : Archery in 1613 (1620) ; Procession of Brussels Guild ; Allegory on Passion of Christ, Procession des Pucelles du Sablon, Infanta Isabella Victrix at the Shooting of the Grand-Serment, Brussels Museum ; Holy Family, Ghent Museum ; Judgment of Paris, Madrid Museum.—Immerzeel, iii. 52 ; Kramm, v. 1439 ; Nagler, Mon., i. 530.

SALLES, ADELHEID (née Wagner), born in Dresden in 1825. History and portrait painter, sister of Élise Puyroche, studied in Dresden and under Jacquand in Paris, married the painter Jules Salles at Nîmes. Works : The Parcæ ; Psyche in Olympus ; Daughter of Eve ; Elijah in the Desert ; Pensierosa ; Truth ensnared by Falsehood ; Exit from Bath ; The Echo ; Queen Bertha.

SALMACIS AND HERMAPHRODITUS, Francesco *Albani*, Louvre ; copper, H. 6 in. × 1 ft. Hermaphroditus, about to bathe in the fountain Salmacis, is watched by the nymph from behind trees (Ovid, Met., iv. 285). From Collection of Louis XIV. Copy, with variations, in Turin Gallery ; engraved by Bridi.—Villot, Cat. Louvre, 8 ; Filhol, i. Pl. 16 ; Landon, Musée, vi. Pl. 23 ; Gal. di Torino, i. Pl. 21.

SALMSON, HUGO FREDRIK, born in Stockholm in 1843. History, genre, and portrait painter, pupil of Stockholm Academy under Boklund, then in Paris of Charles Comte ; painted at first genre scenes from Swedish history, settled in Paris in 1869, and has since taken up subjects from modern life in the elegant manner of Comte. Medal, 3d class, 1879 ; L. of Honour, 1879. Member of Stockholm Academy in 1871. Works : Catharina Jagellonica and Jöran Persson ; Gustav Vasa finding his Wife Asleep ; Sten Sture offering Peace to Archbishop Trolle (all before 1869) ; Spring ; Visit at the Bailiff's ; Peasant Woman with Dove ; Fortune Teller ; Orsa Woman with her Child ; Carrot Planters in Picardy ; An Arrest in a Village of Picardy (1879), At the Gates of Dalby in Skane—Sweden (1884), Luxembourg Museum ; The Orphans (1884); Little Gleaner, Dear Grandma (1885) ; Visit to the Farmer—Sweden (1886).—Müller, 457.

SALOMAN, GESKEL, born at Tondern, Schleswig, April 1, 1821. Genre and portrait painter, pupil of Copenhagen Academy and of Lund and Eckersberg ; went in 1850 to Gotenburg, where he painted many portraits, and in 1854 to Paris to study under Couture; visited Algiers in 1860–61. Member of Stockholm Academy in 1871, court painter in 1876. Order of Vasa, 1869. Works : Game of L'Hombre ; First Lesson on Violin ; Painter and Model; News from Crimea, Gotenburg Museum ; Swedish Weaver and Child (1858) ; Emigrants of Gotenburg (1869); Spahi before his Sweetheart's Door ; Victim of the Chickens ; Girl with Letter, Stockholm Museum.—Weilbach, 605.

SALOME, daughter of Herodias and of Philip, brother of Herod the tetrarch. She danced before her uncle on his birthday and so pleased him that he promised with an oath to give her whatever she should ask. She, instructed by her mother, whose guilty relations with Herod had been denounced by John the Baptist, demanded the head of John, and it was brought to her in a charger (Matt., xiv.). A favourite subject with the painters.

By Carlo *Dolci*, Dresden Gallery ; canvas, H. 3 ft. 3 in. × 2 ft. 8 in. The daughter of Herodias, three-fourths length, with head of John the Baptist in a charger. Painted for the Marchese Rinuccini. Engraved by P. A. Kilian.—Gal. roy. de Dresde, i. Pl. 42.

By *Guercino*, Louvre; canvas, H. 4 ft. 6 in. × 5 ft. 6 in. Salome, accompanied by a servant, receives in a basin the head of John the Baptist, which an executioner holds by the hair. Painted about 1650. Formerly in Modena Gallery. Villot, Louvre; Landon, Musée, xiv. Pl. 31.

By Bernardino *Luini*, Louvre; wood, H. 2 ft. × 1 ft. 9 in. The daughter of Herodias, half-length, receives into a charger the head of John the Baptist, which is held by a person whose arm only is seen at right. Collection of Louis XIV. Attributed to Solario and to Leonardo da Vinci. Excellent in colour.—Villot, Cat. Louvre; Landon.

Salome, Guercino, Louvre.

By Bernardino *Luini*, Uffizi, Florence; wood. The daughter of Herodias, accompanied by a servant, receives from the hand of an executioner the head of John the Baptist in a charger. Formerly attributed to Leonardo da Vinci.—Soc. Ed. & Paris, Gal. de Firenze, Pl. 39.

By Giovanni Antonio *Pordenone*, Palazzo Doria, Rome; canvas, half-length, life-size. The daughter of Herodias, with her maid, and head of John on a charger. A lofty Venetian beauty; head of Baptist also of Venetian type. Commonly attributed to Giorgione. Replica in Baring Collection, London; and a modern copy in Palazzo Berri (Vendramin), Venice.—C. & C., N. Italy, ii. 287; Burckhardt, 732.

By Henri *Regnault*, Madame de Cassin, Paris. Full-length, seated on a decorated coffer, her limbs only half concealed by a gauze robe ornamented with gold, her naked feet escaping from her slippers, her superb head of raven-black hair relieved against a lemon-coloured satin curtain. In her lap is a golden charger and a sheathed knife. An elaborate study of a gypsy of the Campagna. Painted in Rome (1869) and Tangiers. Salon, 1870; sold to a dealer for 15,000 francs; to Madame de Cassin for 40,000 francs. Etched by Rajon.—Stothert, 225; Kunst-Chronik, viii. 489; Larousse, xiv. 131; Appleton's Journal, viii. 512.

By *Titian* (?), Madrid Museum; canvas, H. 2 ft. 10 in. × 2 ft. 8 in. Same figure as the Lavinia *Vecelli* of Berlin, but carrying on her head in a silver salver the head of John the Baptist; dress, red damask. Painted about 1555 (?). If this is not the Salome of Collection of Charles I., that picture is missing. Copy by Padovanino in Padua Gallery.—C. & C., Titian, ii. 141; Waagen, Treasures, ii. 480.

By Alessandro *Turchi*, Madrid Museum; canvas, H. 4 ft. 5 in. × 5 ft. 3 in. King Herod, seated at table with Herodias and other persons, grants to Salome the head of the Baptist, for which she asks.—Cat. Madrid Mus.

SALTER, WILLIAM, born at Honiton, Devonshire, in 1804, died in London, Dec. 22, 1875. History and portrait painter, pupil in London of Northcote in 1822–27. In the latter year he went to Florence, where the exhibition of his Socrates before the Areopagus won him an election to the Academy and a professorship in the first class of

history. In 1832 he went to Rome and thence to Parma, where also he was elected a member of the Academy. He returned to London in 1833 and was long a prominent member and for some time vice-president of the Society of British Artists. Works: Banquet by the Duke of Wellington to the Veterans of Waterloo (1833), G. Mackenzie; Jephthah's Vow; Interview of Charles I. with his Children (1863); Queen Elizabeth reproving Dean Noel (1865); Desdemona and Othello before the Senate (1869); Last Sacrament (1874).

SALTZMANN, KARL; contemporary. Marine painter, pupil in Berlin of Eschke, made the trip around the world in the suite of Prince Henry of Prussia. Works: Dawn by the Sea (1874); Entrance into Harbour of Colberg; Harbour of Valparaiso (1882); Saved (1884).

SALUT AUX BLESSÉS. See *Wounded*, Saluting.

SALVARESIO, FABRICIO, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 8 in. ×2 ft. 8 in.; signed. A man embrowned by travel; to the right, a negro boy looking up holding a bunch of flowers. Painted in 1558; belonged to Archduke Leopold Wilhelm. Print in Teniers' Gallery omits negro boy. Much impaired by retouching.—C. & C., Titian, ii. 267.

SALVI, GIOVANNI BATTISTA. See *Sassoferrato*.

SALVIATI, CECCHINO DEL, born in Florence in 1510, died in Rome, Nov. 11, 1563. Florentine school; real name Francesco de' Rossi, son of Michelangelo de' Rossi, a velvet weaver. Pupil of Giuliano Bugiardini, afterwards of Bandinelli and of Andrea del Sarto (1529), with whom Vasari was at the same time working. Went to Rome under patronage of Cardinal Salviati, from whom he took the name by which he is commonly known. He painted in Venice, Florence, Verona, and other cities, and in 1544 went to France, where he was employed by Cardinal de Lorraine in decorating the Château de Dampierre; but having made enemies through his quarrelsome disposition, he returned to Italy, after an absence of twenty months. Salviati was a better designer than colourist. Examples of his work are: Charity, Christ bearing his Cross, Uffizi; *Patience*, Palazzo Pitti; Archangel Michael, Vatican; Incredulity of St. *Thomas*, Louvre; St. John Baptist in the Desert, Love and Psyche, Berlin Museum; Charity, National Gallery, London. — Ch. Blanc, École florentine; Vasari, ed. Le Mon., xii. 47; ed. Mil., vii. 5; Burckhardt, 188, 756.

SALVIATI, GIUSEPPE. See *Porta*, Giuseppe.

SALZER, FRIEDRICH, born at Heilbronn, June 1, 1827, died there, May 4, 1876. Landscape painter, first instructed by Karl Baumann, then studied in Munich; much influenced by Richard Zimmermann; painted landscape backgrounds in several of Alexander von Kotzebue's great battle-pieces. Winter Landscape, Stuttgart Gallery.—Kunst-Chronik, xi. 738.

SAMACCHINI, ORAZIO, born in Bologna, Dec. 20, 1532, died there, June 12, 1577. Bolognese school; Vasari calls him Fumaccini, Orazio da Bologna, and Sommacchini. Began by imitating Pellegrino, Tibaldi, and the Lombards; went to Rome in time of Pius IV., and painted for Zucchero a compartment in one of the halls of the Vatican, which was highly commended. On his return to Bologna became a successful painter. Works: Coronation of the Virgin, Bologna Gallery; Presentation in the Temple, S. Giacomo Maggiore; Madonna with Saints, S. M. Maggiore; Holy Trinity, S. Stefano; Flagellation, S. Salvatore; Crucifixion, Servi.—Malvasia, i. 168; Vasari, ed. Mil., vii. 420; Ch. Blanc, École bolonaise; Lanzi, iii. 44; Gualandi, 72, 157.

SAMARITAN, GOOD (Luke. x. 30), Eugène *Delacroix*, M. Auguste Vacquerie; canvas, H. 1 ft. 2 in. × 11 in. The good Samaritan striving, with much care and solicitude, to put the wounded traveller upon his horse.—Chesneau, Œuvre Delacroix, 311.

By *Rembrandt*, Louvre; canvas, H. 3 ft. 9 in. × 4 ft. 6 in.; signed, dated 1648. Two men assisting into an inn a wounded traveller, whose horse a stable-man holds; on right, the Good Samaritan on the steps, purse in hand, commending the sufferer to the care of the landlady; above, three figures looking out of a window. Collection of Louis XVI.; bought at sale of Linden van Slingeland, Dordrecht (1785). Engraved by Baron Denon; J. de Frey (1798); Longhi in Musée français; Oortman.—Cat. Louvre; Eastlake, Louvre, 182; Smith, vii. 51; Vosmaer, 213, 476.

Samson and Delilah, Anton van Dyck, Vienna Museum.

Subject treated also by Jacopo Bassano, National Gallery, London, and Vienna Museum; Adam Elsheimer, Louvre; Domenico Feti, Dresden Museum; Paolo Veronese, ib.; Herri de Bles, Vienna Museum; William Hogarth, St. Bartholomew's Hospital, London; Pierre Lacour, Bordeaux Museum; Michelangelo da Caravaggio, Brera, Milan; Louis Cabat (Salon, 1840); Franz Dreber (1848), Dresden Gallery; Théodule Ribot (1870), Luxembourg Museum; Jean Jacques Henner (Salon, 1874).

SAMSON AND DELILAH (Judges, xvi.), Anton van *Dyck*, Vienna Museum; canvas, H. 4 ft. 7½ in. × 8 ft. 2 in. Samson, just awakened from his slumber, stooping and with one knee on the ground, is struggling with the Philistines; Delilah, in a white vest and red mantle, is lying on the couch, at the head of which is an elderly woman. From Van Amory Collection, Amsterdam (1722), 4,300 florins. Engraved by H. Snyers; Prenner; J. Macunl; L. Bonnet; Axmann; etched by Ch. Waltner (1873). Same subject, Hampton Court.—Smith, iii. 32; Guiffrey, 243; Gaz. des B. Arts (1873).

By *Rembrandt*, Cassel Gallery; canvas, H. 7 ft. 8 in. × 9 ft. 1 in.; signed, dated 1636. Seven figures. Samson, betrayed by Delilah, who is escaping from the room with his locks in her hand, is insulted by the Philistines, who hold him prostrate. Taken to Paris; returned in 1815. Engraved by F. Landerer (1760); Jacobi (1785).—Vosmaer, 446; Smith, vii. 12; Réveil, iv. 242.

By *Rubens*, Munich Gallery; canvas, H. 3 ft. 8 in. × 4 ft. 1 in. Nine figures. Six Philistines are binding Samson, who is struggling, with one knee on the couch on which Delilah is lying, holding the scissors in her hand; at the head of the couch, an old woman, looking on. Engraved by Henry Snyers; lithographed by Piloty. Similar composition, Vienna Gallery, by Van Dyck. —Smith, ii. 65; ix. 265; Réveil, xiv. 952.

By Alessandro *Turchi*, Louvre; canvas, H. 5 ft. 3 in. × 8 ft. 5 in. Delilah, seated upon a couch holding the sleeping Samson's head in her lap, gives a signal to two

Philistine soldiers to seize him; a barber is cutting off his hair, and at left two children have his sword and the ass's jaw-bone.—Villot, Cat. Louvre; Landon.

Subject treated also by Lucas Cranach, Dresden and Augsburg Museums; Adrien van der Werff, Sans Souci, Potsdam; Gerard Honthorst, City Hall, Dordrecht; Gotfried Schalken, Bordeaux Museum; Jacopo Sementi, ib.; Eugène Delacroix, M. Daubigny, Paris; Louis Marie Baader (Salon, 1857); Ferdinand Humbert (Salon, 1873).

SAMSON'S WEDDING, *Rembrandt*, Dresden Gallery; canvas, H. 4 ft. × 5 ft. 10 in.; signed, dated 1638. Samson's wife (portrait of *Saskia*) seated at table with other guests, before a dais, in a hall richly hung with tapestry; at left, Samson proposing his enigma to the Philistines, among whom are musicians with instruments. Engraved by Massaloff.—Vosmaer, 80, 450; Bode, Studien, 443, 568.

Samson and Delilah, Rembrandt, Cassel Gallery.

SAMSON VICTORIOUS, *Guido* Reni, Bologna Gallery; canvas, H. 8 ft. 1 in. × 6 ft. 9 in. Samson, nearly nude, after battle quenches his thirst with water from the jaw-bone of an ass with which he has slain a thousand Philistines. Duplicate of picture in Turin Gallery. Engraved by Bolognini; Tomba.—Pinac. di Bologna, Pl. 6; Lavice, 12, 410.

SAMUEL, INFANT, Sir Joshua *Reynolds*, National Gallery, London; canvas, H. 2 ft. 10 in. × 2 ft. 3 in. Infant Samuel, full-length, kneeling at prayer, with a ray of light falling upon him. Exhibited at Royal Academy in 1776; bequeathed by Lord Farnborough in 1838. Engraved by J. Dean; J. Lucas; and others. Duplicates in Dulwich Gallery, Cobham Hall, and other collections. Copy by J. R. Powell at Somerby, seat of Earl of Normanton, mistaken for an original by Waagen, who calls it the finest example he knows of the picture.—Pulling, 59; Waagen, Art Treasures, iii. 26.

SAMUEL APPEARING TO SAUL, Salvator *Rosa*, Louvre; canvas, H. 8 ft. 11 in., × 6 ft. 3 in. The shade of Samuel evoked by the Witch of Endor, who stirs the fire on a tripod; at left, Saul, prostrate, raises his eyes to Samuel; in background, behind Samuel, the two soldiers of Saul, stricken with fear; behind the witch, skeletons, owls, and fantastic forms. Collection of Louis XIV. Engraved by Guttemberg.—Villot, Cat. Louvre; Musée royal; Landon, Musée, ix. Pl. 18; Filhol, xi. Pl. 67.

SANCHEZ DE CASTRO, JUAN, flourished at Seville, middle of 15th century, died after 1516. Spanish school; painted in 1454, under influence of the Van Eyck school, pictures for the Cathedral of Seville, and in 1484 a St. Christopher in fresco, in S. Juliano, repainted in 1775. He was the first painter of note in the school of Andalusia.—Stirling, i. 81; Cean Bermudez.

SANCHEZ COELLO, ALONSO, born at

Benyfayró, Valencia, about 1513–15, died in Madrid in 1590. Spanish school; doubtfully said to have studied in Italy; accompanied Antonio Moro in 1552 to Lisbon, where he remained some years in the service of John III., and acquired the title of the Portuguese Titian. On the death of

Samuel appearing to Saul, Salvator Rosa, Louvre.

the King, his widow, Doña Juana, recommended him to her brother, Philip II. of Spain, and Coello became his court painter and intimate courtier, and won honours and wealth. He painted many religious compositions, but was especially noted for his portraits. Works: Portraits of Don Carlos, the Infanta Isabel, Anna of Austria, and others, Marriage of St. Catherine, Assumption, Madrid Museum; Portraits of Joanna of Austria, Margaret of Parma, and Mary of Austria, Brussels Museum; Portrait of Philip II., and twelve religious compositions, Escorial. Coello's daughter, Isabel, was a good miniature painter.—Viardot, Peintres de l'Espagne, 113; Stothert, 14; Ch. Blanc, École espagnole; Madrazo, 566.

SANCHEZ COTAN, Fray JUAN, born at Alcázar de San Juan in 1561, died in Granada, Sept. 8, 1627. Spanish school; pupil of Blas del Prado at Toledo, and became noted for skill in painting flowers and other still-life subjects. In 1604 became a monk at the Chartreuse of Paular; afterward transferred to the Chartreuse of Granada, where he executed many religious compositions, especially scenes from the life of St. Bruno and from the persecution of the Carthusians in England.—Stirling, i. 436; Viardot, 160; Cean Bermudez.

SANCHO PANZA AND THE DUCHESS, Charles Robert *Leslie*, National Gallery, London; canvas, H. 4 ft. × 5 ft. The Duchess, seated on a couch near the middle of the picture, attended by young women on right, and by the Dueña Rodriguez on left, listens to Sancho, who is seated on a low stool. Exhibited at Royal Academy in 1844: from Vernon Collection, 1847; a repetition, with some alterations, of the small original painted in 1823 for Lord Egremont. Lord Egremont paid for this original £100; sold to Samuel Rogers for £70; Rogers sale (1856), 1,120 guineas. Engraved by Humphreys; R. Staines.—Cat. Nat. Gal.

SANCTIS, GUGLIELMO DE, born in Rome in 1830. History and portrait painter. Works: Galileo inventing the Telescope; Michelangelo and Ferrucio studying the Plan for Fortification of Florence (1875), Turin Gallery; Emanuel Philibert showing his Son to the Savoyards; Portraits of Victor Emanuel and of Prince Humbert (1876).

SANDBY, PAUL, born at Nottingham in 1725, died in London, Nov. 9, 1809. Landscape painter; went to London in 1746 and studied at the drawing school at the Tower; in 1768 he became drawing master to Royal Military Academy at Woolwich, and under George III. he was teacher of drawing to the royal princes. He was one of the foundation members of the Royal Academy. Painted in oils with success, but is chiefly noted as the founder of the English school of water-colours. Sandby, i. 102.

SANDHAM, HENRY, born in Montreal, Canada, May 24, 1842. Landscape and genre painter; visited England and France for study in 1880 and in 1884. Member (1880) of Royal Canadian Academy. Studio in Boston, Mass. Works: Fog in St. John Harbor (1879), National Gallery, Ottawa; Cow Bay—Nova Scotia (1880), George Hague, Montreal; Return from the Hunt (1882), Judge O'Hara, Toronto; Dawn of Liberty—Battle of Lexington (1885). Historical Society, Lexington, Mass.

SANDRART, JOACHIM VON, born in Frankfort, May 12, 1606, died in Nuremberg, Oct. 14, 1688. German school, history and portrait painter. He went to Prague, in 1621, to study engraving under Sadeler, but advised by the latter to devote himself to painting, he repaired to Utrecht and became pupil of Gerard Honthorst, who took him to England. There he saw great works by Titian, and after having painted several portraits, went to Venice in 1627 to study Titian and Veronese. In Rome he painted Pope Urban VIII., and was one of the twelve masters selected to paint a picture for the King of Spain. He returned to Germany in 1635, went to Amsterdam in 1637, and to Nuremberg in 1649 to paint the envoys to the Congress of Peace. At Augsburg he worked for the Elector Maximilian of Bavaria, and the Emperor Ferdinand in 1672, and in 1674, after a second marriage, settled in Nuremberg, where he became the main pillar of the Academy founded in 1662. His reputation rests chiefly upon his well-known "German Academy," written in 1675–79. Works: Archers' Company (1638), Portrait of the Poet Hooft, four others (1639, 1641), Amsterdam Museum; Young Man with Dead Horse, Old Woman in Prayer, Bamburg Gallery; Isaac blessing Jacob, Aschaffenberg Gallery; Banquet of Peace (1650), Town Hall, Nuremberg; The Twelve Months (12), two Portraits, Munich Gallery; Minerva and Saturn (1644), Archimedes (1651), Vienna Museum; Apollo rejoicing over Defeat of Python, Uffizi, Florence. — Ch. Blanc, École allemande; Kramm, v. 1440.

SANDYS, FREDERICK, born in Norfolk in 1832. Figure and portrait painter; paints portraits chiefly, but some ideal works of exquisite finish. Exhibited first at Royal Academy in 1854. Works: Oriana (1861); King Pelles' Daughter, La Belle Ysonde (1863); Morgan-le-Fay (1864); Gentle Spring, Cassandra (1865); Mary Magdalen, Flower (1866); Medea (1869, Paris Exhibition, 1878); Perdita (1879).

SAN GIORGIO, EUSEBIO DI, born about 1478, died in 1550 (?). Umbrian school; pupil in school of Perugino at same time with Manni; made free of his guild in Perugia immediately after Pinturicchio, whose style he imitates in its least interesting features, while his colouring is like Manni's. He aided Pinturicchio at Siena. His Adoration of the Magi (1505), Perugia Gallery, has a tinge of the Raphaelesque, and has even been attributed to Raphael. Two frescos, the Annunciation, and St. Francis receiving the Stigmata (1507), are in S. Damiano, near Assisi; and there is a Holy Family (1512) in S. Francesco, Matellica.—C. & C., Italy, iii. 339; Burckhardt, 574; Siret, 829; Ch. Blanc, École ombrienne.

SANO DI PIETRO. See *Ansano.*

SANS Y CABOT, FRANCISCO, born in Barcelona in 1834, died in Madrid, May 5, 1881. History painter, pupil of Barcelona Art School, and in Paris of Couture; member of S. Fernando Academy, director of the Museum; painted frescos in many palaces and public buildings. Medals: 2d class, 1860, 1862; 1st class, 1871. Works: Prometheus, Shipwreck, End of Carnival (1857); Battle at Wad Ras; Liberty and Independence (1860); Episode in Battle of Trafalgar

(1862), Madrid Museum ; Market Square in Gerona, Fortune, Chance and Folly distributing their Gifts, Friend's Visit (1871) ; Mercury leading the Histrionic Arts ; Apollo chasing Night ; General Prim and the Catalonian Volunteers at Tetuan ; Death of Churruca at Trafalgar ; Portraits of Isabella II., Charles V., Alfonso V., Alfonso XII., Barcelona University. In fresco : Entry of Charles V. into Rome, Conquest of Fort of Goletta, Battle of Mühlberg, Visit of Francis I. to Charles V., Alcázar, Toledo.—La Ilustracion (1881), i. 298 ; Meyer, Conv. Lex., xx. 852.

SANT, JAMES, born in London in 1820. Figure and portrait painter, pupil of John Varley, and student in 1840 of Royal Academy. Very successful as a painter of portraits, especially of children ; elected an A. R.A. in 1861, and R.A. in 1871. In 1872 he was appointed principal painter in ordinary to the Queen. Among his sitters have been the Queen, Prince Albert, children of the Prince of Wales, and other members of the royal family, and many of the nobility. Other works : Children in the Wood (1854); Fortune Teller (1855); Infancy (1857); Little Red Riding Hood (1860) ; First Source of Sorrow (1862); Taking Notes (1863); Turn again Whittington (1864) ; Light in Dark Places (1866) ; Mentonese Children (1869) ; Alone (1870) ; Schoolmaster's Daughter (1871); Peaches (1874); Early Post (1875); Gleanings (1877) ; Little Zàra (1878) ; Adversity (1879) ; Maidenhood (1882) ; Love-Birds (1883) ; Sylvia (1884) ; Forget-me-not (1885) ; Portrait of Adelina Patti (1886).

SANTA CONVERSAZIONE, *Palma* Vecchio, Naples Museum ; wood, H. 2 ft. 10 in. × 6 ft. 6 in. The Virgin seated on a knoll, with farm in distance ; Jesus gives his blessing to a couple whose heads and arms are seen at edge of picture as they approach the knoll and are introduced by St. Jerome ; to the left, St. John Baptist on one knee ; St. Catherine near the trunk of a tree. One of Palma's best ; shows Titianesque vigour and richness. Formerly in Casa Barberigo, San Polo.—C. & C., N. Italy, ii. 470.

By *Palma* Vecchio, Vienna Museum ; wood, H. 4 ft. 2 in. × 6 ft. 3 in. The Virgin, resting at foot of a tree, presents Jesus to SS. Catherine, Celestin, John Baptist, and a female Saint. Probably picture formerly belonging to Galia di Fano, Venice.—C. & C., N. Italy, ii. 471.

SANTA CROCE. See *Francesco* and *Girolamo* da Santa Croce.

SANTA FAZ. See *Ecce* Homo, Murillo.

SANTAFEDE, FABRIZIO, born in Naples about 1560, died there in 1635. Neapolitan school ; son and pupil of Francesco Santafede ; afterwards pupil of Francesco Curia, and then visited Rome, Bologna, Venice, and Florence to study the great masters. Employed in considerable works on return to Naples. It is said that when Naples was sacked by the insurgents under Masaniello (1647), two halls which Santafede had painted were spared, out of respect for the artist. Works : Madonna with Saints (1595), Naples Museum ; Holy Family, Hague Museum, and pictures in churches. Fabrizio was the master of Massimo Stanzioni.—Ch. Blanc, École napolitaine ; Siret, 829.

SANTAFEDE, FRANCESCO, flourished about 1555. Neapolitan school ; pupil of Andrea da Salerno. Works in churches in Naples, among the best being the Coronation of the Virgin, in S. M. la Nuova (though some ascribe this to Fabrizio, his son); and Resurrection, Chapel of the Monte di Pietà. — Ch. Blanc, École napolitaine.

SANTERRE, JEAN BAPTISTE, born at Magny (Seine-et-Oise), Jan. 1, 1658, died in Paris, Nov. 21, 1717. French school ; genre and portrait painter, pupil of François Lemaire and of Boullogne the elder. Painted his St. Theresa for Louis XIV. and obtained a pension, and for his Susanna was made Member of the Academy, 1704. Works : *Susanna* Bathing (1704), Louvre ; Marie Adelaide of Savoy, Louise Adelaide d' Orléans (2), The Regent and Madame de Parabère, Versailles Museum ; St. Theresa

in Ecstasy, Chapel, ib.; Female Cook, Bordeaux Museum; do., and Young Girl Asleep, Nantes Museum; Allegory on Painting, Curiosity, Gardener, Orléans Museum; Songstress, Rouen Museum; others in museums at Niort, Reims, Saumur, Tours; Female Portrait (1699); Hermitage,

St. Petersburg; Widow of Ephesus mourning for her Husband, Geometry, Darmstadt Museum; Portrait of Coypel; St. Theresa Meditating; Adam and Eve in Paradise.—Ch. Blanc, École française; Houssaye, 152; Wurzbach, Fr. Mal. des xviii. Jahrh., 13; Bellier, ii.; Jal, 1101.

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SANTI (Sanzio), GIOVANNI, born in Colbordolo about 1435, died in Urbino, Aug. 1, 1494. Umbrian school; son of Sante Santi, a huckster, and the father of Raphael; was a painter before 1468; master unknown, but probably brought up under influence of Piero della Francesca and of Melozzo da Forli. Was a man of culture; wrote a long poem, still extant (Vatican Library), in honour of his patron, Federigo da Montefeltro, Duke of Urbino. Painted a large fresco in the Tiranni Chapel, S. Domenico, Cagli, in two parts—the Resurrection of Christ above, and the Madonna enthroned with Saints below—a pleasing and well-arranged composition, showing a knowledge of linear perspective and some skill in foreshortening. Santi was a painstaking, conscientious artist, who availed himself of those opportunities for improvement which came in his way, and thus acquired a technical skill superior to that of Palmerucci or Nelli. Among the best of his pictures are: Adoration of the Virgin, Convent of Monte Fiorentino, near Urbania; Madonna with Saints, S. Croce, and Visitation, S. M. Nuova, Fano; Madonna with Saints, Church of Grodara; Madonna with Saints, Berlin Museum; Madonna, National Gallery, London; Annunciation, Brera, Milan; Boy in Profile, Palazzo Colonna, Rome.—C. & C., Italy, ii. 579; Vasari, ed. Le Mon., viii. 2, 67; Passavant, Rafael von Urbino und sein Vater (Leipsic, 1839); Pungileoni, Elogio Storico di Giov. Santi (Urbino, 1822); Ch. Blanc, École ombrienne; C. & C., Raphael, i. cap. 1.

SANTI, RAFFAELLO. See *Raphael.*

SANTI DI TITO, born at Borgo San Sepolcro, Oct. 6, 1536, died in Florence, July 23, 1603. Florentine school; pupil of Angelo Bronzino and of Bandinelli; went to Rome in 1560 and studied the works of the great masters. Became an excellent designer, but was not successful as a colourist. He returned to Florence after four years' absence and spent most of his life there. Among his works are: Entombment, Berlin Museum; Entry of Christ into Jerusalem, Dead Christ on the Knees of the Virgin, Florence Academy; Crucifixion, S. Croce, Florence.—Ch. Blanc, École florentine; Vasari, ed. Le Mon., xii. 304; xiii. 182; ed. Mil., vii. 619.

SANTVOORT, DIRCK DIRCKSZ (VAN), born at Amsterdam in 1610, died there, buried, March 9, 1680. Portrait painter of distinction, probably pupil of Rembrandt, whose manner he adopted. Works: Burgomaster Dirck Bas and Wife, Regents of Workhouse at Amsterdam (1638), Four do. of another Institution (1643), Amsterdam Museum; Young Shepherd playing on a Reed (1632), Rotterdam Museum; Life-size Portrait of Little Girl (1644), Darmstadt Museum.—Kramm, v. 1413.

SANZIO. See *Santi.*

SAPPHIRA, DEATH OF, Nicolas *Poussin*, Louvre; canvas, H. 4 ft. × 6 ft. 6 in. At right, St. Peter, who is accompanied by two apostles, stretches his hand toward Sap-

phira, who has fallen ; a woman hastens to her aid, and a man, who sustains her arm, appears to intercede for her ; in background, buildings. Painted for M. de Vennes. Collection of Louis XIV. Engraved by J. Pesne ; Bovinet ; R. U. Massard in Musée royal.—Cat. Louvre ; Filhol, x. Pl. 685 ; Landon, Musée, xi. Pl. 49 ; Smith, viii. 80.

SAPPHO, *Alma*-Tadema, W. T. Walters, Baltimore ; canvas, H. 2 ft. 2 in. × 3 ft. 11 in. Scene : The orchestra of a white marble theatre on a height overlooking the sea, the blue expanse of which is seen through a grove of olive trees. Sappho, seated on one

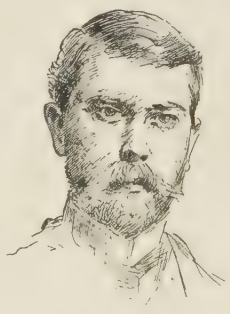
Death of Sapphira, Nicolas Poussin, Louvre.

of the lower seats, with her attendants grouped around her, leans forward and gazes intently at Alcæus, who is seated on a chair in front of her, striking the chords of his lyre. Royal Academy, 1881. Photogravure by Goupil.— Art Journal (1883), 67 ; Academy, May 7, 1881 ; Athenæum, April 30, 1881 ; Saturday Rev., 1881.

SARDANAPALUS, DEATH OF, Eugène *Delacroix* ; canvas, H. 13 ft. × 16 ft. 3 in. The monarch, surrounded by his weeping women, slaves, horses, and treasures, is seated high upon the funeral pyre as upon a throne, around the base of which the flames and smoke are beginning to rise. Exhibited first at the Salon of 1827, when the strife between the classic and the romantic schools was at its height, this picture met with such severe criticism that the artist called it his Waterloo. Offered to the government for 2,000 francs, but declined ; Wilson sale (Paris, 1873), to M. Durand Ruel, 96,000 francs. The original study belongs to Mme. la baronne Rivet. Replica, in small, M. Bellino. Engraved by F. Régamey ; Greux. Lithographed by Achille Sirony.—Chesneau, Œuvre de Delacroix, 58 ; Larousse, xiv. 224.

SARGENT, HENRY, born in Gloucester, Mass., Nov. 25, 1770, died in Boston, Feb. 21, 1845. Portrait and subject painter, pupil in London of Copley and Benjamin West. The Massachusetts Historical Society owns three portraits by him ; Fanueil Hall, one of Peter Fanueil ; and the Roman Catholic Society in Boston, a Crucifixion. His landing of the Pilgrims was destroyed by being rolled on fresh pine, which caused the canvas to decay. Other works : Starved Apothecary ; Tailor's News ; Dinner Party ; Christ's Entry into Jerusalem.

SARGENT, JOHN S., born in Florence,



of American parents, in 1856. Portrait and genre painter, pupil of Carolus-Duran. Has lived and painted many years in Europe. Honourable mention, Salon, 1879 ; medal, 2d class, 1881. Studio in Paris. Works : Fishing for Oysters at Cancale, En route pour la pêche (1878); Portrait of Carolus-Duran, Neapolitan Children Bath-

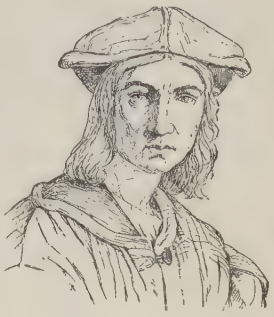
ing (1879); El *Jaleo* (1882); Portrait of Two Children (1883); Portraits (1884–85–86).

SARPEDON, Henri Léopold *Lévy*, Luxembourg Museum; canvas, H. 10 ft. × 7 ft. 9 in. Death and Sleep bearing to Jupiter the body of his son Sarpedon, slain at the siege of Troy (Iliad, Cap. xvi.). Salon, 1874.

SARTAIN, EMILY, born in Philadelphia in 1841. Portrait and genre painter, pupil of the Pennsylvania Academy in Philadelphia, and four years of Luminais in Paris. Taught engraving by her father, John Sartain. Studio in Philadelphia. Works: Reproof (1876); Marie (1882); Morning (1884).

SARTAIN, WILLIAM, born in Philadelphia, Nov. 21, 1843. Landscape and genre painter, son of John Sartain, engraver; studied under Yvon and Bonnat, and in the École des Beaux Arts, Paris. In 1870 sketched in Spain, England, Holland, Belgium, Germany, and Italy, and in 1874 in Algiers. First exhibited at Royal Academy, London, in 1875; at National Academy in 1876. Professor of life class of Art Students' League; Member of Society of American Artists. Elected an A.N.A. in 1880. Studio in New York. Works in oil: Italian Head (1876, S. Colman, N.A.); Street in Algiers, Narcissus, Courtyard—Paris, 1878; View in Algiers (1879); Arab Sheik, Head of Nubian Girl, A Quiet Moment (1880); Aïcha (1881); Arab Cemetery, Paquita (1883); Sandy Land near the Sea—Nonquitt, Mass. (1884); Lucia—near Algiers (1885). Water colours: Canal in Venice (1878); Arab Café (1880); View of the Ghetto—Venice (1881); Chapter from the Koran (1882).

SARTO, ANDREA DEL, born in Florence, July 16, 1486, died there, Jan. 22, 1531. Florentine school; real name Andrea d'Angelo di Francesco, but called Del Sarto because his father Angelo or Agnolo was a tailor (sarto). According to some, his family name was Vannucchi; but this "never had any foundation in fact" (C. & C.). Andrea first studied with a goldsmith, then with Gian Barile, a poor painter, and lastly (1498), with Piero di Cosimo, under whom he found time to copy the cartoons of Michelangelo and of Leonardo da Vinci in the great hall of the Palazzo Vecchio. He was associated for a while with Francia Bigio. In 1509–10 he painted in the court of SS. Annunziata de Servi, Florence, five frescos illustrating the life of St. Philip, which won him the reputation of being one of the best fresco painters of his time. In 1514 he finished a Procession of the Magi, in the Court of the Servi, and the Nativity of the Virgin, the latter of which is "on the highest level ever reached in fresco" (C. & C.). Equally great is the Holy Family called the *Madonna* del Sacco (1525), in the cloister of the SS. Annunziata, and scarcely inferior are the Birth of St. John (1526), at the Scalzo, and the *Last* Supper (1526–27), in S. Salvi, Florence. Among Andrea's monochromes at the Scalzo (1516–1526), the Sermon of St. John is especially remarkable. While engaged in painting frescos, Andrea produced many easel pictures no less worthy of praise. In 1518 he went at the invitation of Francis I. to France, and painted there, among other pictures, the Michelangelesque *Charity*, now in the Louvre. The next year Andrea returned to Florence to buy works of art for the King, but having used the money intrusted to him in building a house for himself, he dared not go back to France empty-handed, and remained in Florence secure from pursuit until the plague which followed the siege of that city in 1530. Charles Blanc calls Del Sarto the Raphael of Florence, and says that if Raphael had never lived, Andrea del Sarto would have occupied the first place in art after Leonardo da Vinci and Michelangelo. Even in his own time he was called Andrea "senza errori" (An-



drea the Faultless). His drawing is excellent, his modelling is always good, and his colouring has a freshness and a luminous transparency not found in any other painter of the Florentine school. His Madonnas are exquisite, some of them rivalling in loveliness even those of Raphael; but their beauty is only a superficial beauty—they want depth of soul; and this is why Andrea occupies a lower place in the history of art than that to which his great powers would seem at first to entitle him. Among his best easel pictures are: Four Saints and Two charming Angels holding a Scroll, Florence Academy; *Annunciation* (2), Dispute about the *Trinity* (1517), *Madonna* with Saints, *Holy* Family (2), History of Joseph, Madonna in Glory and Saints (1525), *Assumption* (2), *Deposition*, *John* Baptist, Palazzo Pitti, Florence; *Madonna* delle Arpie (1517), St. James and Children, Portrait probably of himself, Uffizi, Florence; *Charity*, *Holy* Family (2), Louvre; *Holy* Family and Saints, St. Barbara, Hermitage, St. Petersburg; Madonna and Saints, Berlin Museum; Marriage of St. Catherine, Madonna with Cherubs, Sacrifice of *Abraham*, Dresden Gallery; *Tobias* and Angel, *Pietà*, Vienna Museum; Sacrifice of Abraham, Holy Family, Madonna (3), Assumption, Female Portrait, Madrid Museum; *Holy* Family, Portrait of del *Sarto*, National Gallery, London.—C. & C., Italy, iii. 542; Vasari, ed. Mil., 5, 63; ed. Le Mon., viii. 250; Dohme, 11iii.; Ch. Blanc, École florentine; Seguier, 213; Burckhardt, 82, 629, 633, 659; Lübke, Gesch. ital. Mal., ii. 183; Gaz. des B. Arts (1876), xiv. 465, et seq.

SARTO, ANDREA DEL, portrait, Andrea del *Sarto*, National Gallery, London; canvas, H. 2 ft. 4 in. × 1 ft. 10 in.; signed. Life-size, seated, with book in his hand. Another in Uffizi, Florence. — Cat. Nat. Gal.

SARZANA, IL, born in Sarzana in 1589, died in Genoa in 1669. Genoese school; real name Domenico Fiasella; was taught design by his father, a goldsmith of Sarzana; spent ten years in Rome studying Raphael and other great masters, and became so eminent that he won the praises of Guido, and was chosen to assist the Cavaliere d'Arpino and Passignano in their works. On his return to Genoa he painted many pictures for churches, and conducted a flourishing school. — Lanzi, iii. 257; Ch. Blanc, École génoise; Burckhardt, 768.

SASKIA VAN ULENBURGH, portrait, *Rembrandt*, Berlin Museum; wood, H. 2 ft. 4 in. × 1 ft. 11 in.; signed, dated 1643.

Saskia van Ulenburgh, Rembrandt, Cassel Gallery.

Rembrandt's first wife, to whom he was married, June 10, 1634. Bust, looking forward; wearing a fur hat with a string of pearls around it, and a silk dress.—Bode, Studien, 456, 563; Meyer, Museen, 364.

By *Rembrandt*, Cassel Gallery; wood, H. 3 ft. 10 in. × 3 ft. 2 in. Profile view, half length, wearing a crimson velvet hat with feathers, and a silk robe, lace neckerchief, necklace, and ear-rings. Painted about 1633–34. Formerly in Six Collection; passed from Collection of Madame de Reuver to Cassel. Carried to Paris; returned in 1815. Engraved by Oortman (1808); H. Dthier. Copy in Antwerp Museum.—Vosmaer, 48, 435; Smith, vii. 158; Musée français; Bode, Studien, 417, 456, 566.

By *Rembrandt*, Dresden Gallery; wood, H. 1 ft. 10 in. × 1 ft. 7 in.; signed, dated 1633. Standing, seen to knees; in red hat and blue dress. In Royal Collection in 1722; placed in Dresden Gallery in 1826. Engraved by S. L. Raab.—Vosmaer, 433; Bode, Studien, 569.

By *Rembrandt*, Dresden Gallery; wood, H. 3 ft. 3 in. × 2 ft. 9 in.; signed, dated 1641. Seen to knees; holds a red pink in her right hand. Formerly in Collection Araignon, Paris; to Augustus III. in 1743, for 1,500 livres. Engraved by D. J. Pound; lithographed by Hanfstängl.—Vosmaer, 459; Bode, Studien, 569.

SASONOFF, WASSILY KONDRATIEVICH; contemporary. History painter, pupil of St. Petersburg Academy. Works: Hermit Theodorich blessing Son of Princess Marfa; Grand Duke Dmitry Donskoy after Victory of Kulikowo, Hermitage, St. Petersburg.

SASSETTA. See *Stefano* di Giovanni.

SASSOFERRATO, IL, born in Sassoferrato, July 11, 1605, died in Rome, April 8, 1685. Roman school; real name Giovanni Battista Salvi; son and pupil of Tarquinio Salvi, a mediocre painter of Sassoferrato; went about 1629 to Naples, where he is supposed to have studied with Domenichino.

He afterwards studied and copied the works of the great masters in Rome, and became in some sort the rival of Carlo Dolci, devoting himself principally to painting Madonnas and devotional pictures, in which sweetness of expression is carried to the extreme of insipidity. Their style is dissimilar, Dolci excelling him in strength of colour, and in fineness of pencil. Sassoferrato's masterpiece, the *Madonna* del Rosario, is in S. Sabina, Rome. Other works: Sorrowing Virgin, Uffizi; Madonna, Brera; do., Accademia di S. Luca, Rome; do., Palazzo Borghese, ib.; *Madonna* with Angels, Vatican; *Madonna* della Rosa, Turin Gallery; Holy Family, Berlin Museum; Madonna, Brussels Museum; do. (2), Cassel Gallery; Virgin Praying, Städel Gallery, Frankfort; Madonna, Vienna Museum; *Madonna, Assumption*, Louvre; *Madonna* (2), National Gallery, London; Madonna (2), Hermitage. —Lanzi, i. 465; Ch. Blanc, École ombrienne; Burckhardt, 660, 765, 770, 784, 795.

SATAN CALLING HIS LEGIONS, Sir Thomas *Lawrence*, Royal Academy, London. Subject from Milton's "Paradise Lost" (Book I.). Satan, though fallen, exhibits all the ferocious energy and violent dignity of his character, in strong contrast to his attendant, Beelzebub, whose figure is marked by dejection and despondence. Royal Academy, 1797.—Gower, 41; Williams, Life of Sir T. L. (London, 1831), i. 170.

SATTERLEE, WALTER, born in New York, Jan. 18, 1844. Genre painter, graduate of Columbia College, pupil of the National Academy and of Edwin White, and in Paris in 1878–79 of Léon Bonnat; sketched in Italy, France, and Brittany, and painted several months in Rome. Is well known as an illustrator. First exhibited at the National Academy in 1868. Elected an A.N.A. in 1878; Clarke prize, National Academy, 1886. Studio in New York. Works: Morning among the Flowers (1870); Coquette of the Olden Time (1873); Out for a Ride (1874); His Eminence the Cardinal (1877); Contemplation (1878); Extremes Meet

(1881); Convent Composer (1882); Turkey Girl, Votive Offering (1883); Far from the World Vain Thoughts Begone, Arab Sheik, Oh for the Wings of a Dove (1884). Water-colours: Solitaire, Old Ballads (1878); Two Sides of a Convent Wall, One of the Fates, Waiting for Fishing Fleet (1884); The Old Garden (1885); Festival of Flora, Winter Watering Place, The Cronies (1886).

SATYR AND PEASANT, Jacob *Jordaens*, Old Pinakothek, Munich; canvas, transferred from wood, H. 6 ft. × 6 ft. 3 in. Illustration of an old fable. A traveller, benumbed with cold, having entered the house

Satyr and Peasant, Jacob Jordaens, Old Pinakothek, Munich.

of a satyr as the latter was about to sit down with his family to his meal, was invited to partake; but when the satyr saw him blow his fingers to warm them and his porridge to cool it, he turned his guest out of doors, saying he would not entertain one who could blow both hot and cold. Formerly in Düsseldorf Gallery; replicas in Amsterdam and Brussels Museums. Engraved by James Neef; Lucas Vorsterman.—Réveil, xi. 766.

SATYRS, picture. See *Ariston, Nicomachus, Protogenes, Timanthes.*

SAURIAS, Greek painter, of Samos, early period. According to Athenagoras (Legat. pro. Christ., 14) he invented the first step in the art of drawing, by tracing the outline of the shadow of a horse in the sun.

SAUTAI, PAUL ÉMILE, born at Amiens, Jan. 29, 1842. Genre painter, pupil of Robert-Fleury, Jules Lefèbre, and of École des Beaux Arts. Medals: 1870; 2d class, 1875; 3d class, 1878. Works: The Sacred Staircase in 1868, Prison of Subiaco, Pilgrims before a Chapel (1870), Fra Angelico Painting (1872); Sacred Door of St. John Lateran, Chapel of Acheropita in Rome (1873); Day before an Execution in Rome (1875), Luxembourg Museum; St. Bonaventura (1878), Nantes Museum; Dante in Exile, St. Elizabeth of Hungary (1880); Fra Angelico, Interior of Church of Lavardin (1882), Luxembourg Museum; Door of Church (1883); Prayer (1884).

SAUZAY, ADRIEN, born in Paris; contemporary. Landscape painter, pupil of Jules André and of Pasini. Medal, 3d class, 1881. Works: Views in Normandy, on Banks of the Seine, and around Paris (1863–78); Road of Pont-de l'Arche at Criquebœuf (1874), Havre Museum; End of Autumn (1879); Pond of Villiers, Honfleur and Villerville (1880); Saint-Jean Lande at Douarnenez, Hamlet of Plomarc'h (1881); Pond of Vaugoing (1882); Coursimont Farm —Sologne, Breton Woman in Port of Bafleur —Manche (1883).—Bellier, ii. 471.

SAVERY, ROELANT, born at Courtrai in 1576, died at Utrecht in 1639. Flemish school; landscape and animal painter, brother and pupil of Jacques Savery, the younger; went early to Germany under the patronage of Emperor Rudolf II., who sent him to study for two years in the Tyrolese Alps, and for whom he painted many landscapes in the Prague Gallery. After Rudolf's death in 1612 he settled in Utrecht, where he entered the guild in 1627. Works: Orpheus charming the Animals, National Gallery, London; do. (1623), Amsterdam Museum; do., Hague Museum; do., Berlin Museum; do., Darmstadt Museum; do., Utrecht Museum; do., Hermitage, St. Petersburg; do., and Rocky Landscape (1610), Paradise (1628), Woodland, do. (1609), Landscape with Birds (1621), Orpheus trying to

move Pluto by his Music, Vienna Museum; Lake in the Woods, Bamberg Gallery; Hunter and Boar (1610), Landscapes with Ruins (1614, 1618), Noah's Ark (1620), four other Landscapes (1620, 1625), Dresden

R. SAVERY.
Roelant Savery

Gallery; Boar Hunt, Munich Gallery.—Fétis, Les artistes belges, ii. 88; Kramm, v. 1474; Michiels, vi. 165.

SAVIOUR, THE (Il Salvatore), *Titian*, Palazzo Pitti, Florence; canvas, H. 2 ft. 6½ in. × 2 ft. Half-length, with arms folded; background, a landscape. Painted early,

The Saviour, Titian, Palazzo Pitti, Florence.

for Francesco Maria della Rovere, Duke of Urbino; passed to the Medici as part of dowry of the Grand Duchess Vittoria della Rovere. Taken to Paris in 1799; returned in 1816. Copy in Christ Church Gallery, Oxford. Engraved by Martelli.—Gal. du Pal. Pitti, i. Pl. 107; C. & C., Titian, ii. 417; Landon, Musée, xiv. Pl. 22.

SAVIOUR IN THE TEMPLE, William Holman *Hunt*, Manchester Art Gallery. Our Saviour found disputing with the doctors in the Temple. Jesus, a brown-haired, blue-eyed boy, in a pink and purple striped frock, stands before the doctors, who are grouped in a semicircle at left, the blind High Priest holding the rolls of the Law; Mary, with her brow pressed against the Child's with an expression of anxiety, has her hand on his shoulder as if to draw him away; Joseph, in a crimson turban, stands behind. Exhibited in 1860, after five years' labour, eighteen months of which were spent in Jerusalem; sold to Mr. Gambart for £5,500. Engraved by Aug. Blanchard from drawing by Moselli (Gambart sale, 1871, 120 guineas).—Art Journal (1860), 182; (1868), 100; Athenæum, April, 1860, 549.

SAVOLDO, GIAN' GIROLAMO, called Girolamo Bresciano, born at Brescia about 1480, died in Venice (?) after 1548. Veneto-Brescian school; his style had something in common with that of Moretto, but usually less dignified. A long residence in Venice enabled him to enter into the spirit of the great Venetian masters, but he preferred to treat night or sunset scenes and sacred genre. It is difficult to find his works under their true name, most of them being ascribed to Bellini, Titian, Pordenone, Del Piombo, Giorgione, and others. Works: Nativity, S. Barnaba, Brescia; Portrait of *Gaston* de Foix (?), Louvre; Madonna with Saints, Brera, Milan; Transfiguration, Uffizi, Florence; Adoration of Shepherds, Palazzo Pitti, Florence; do., *Holy* Family, Turin Gallery; Venetian Girl, Berlin Museum; Entombment, Vienna Museum; Mary Magdalen at Sepulchre, National Gallery, London.—C. & C., N. Italy, ii. 418; Burckhardt, 733; Lübke, Gesch. ital. Mal., ii. 621.

SAVONANZI, EMILIO, born in Bologna, June 19, 1580, died at Camerino in 1660. Bolognese school; of a noble, wealthy family, and a soldier until his twenty-sixth year, when he devoted himself to art. Studied with Cremonini, Calvart, the Carracci, Guercino, and Guido; painted chiefly at Ancona

and Camerino, where he left many works. Charles Blanc says he had three styles, a good, a mediocre, and a detestable. Among his best works are : Marriage of St. Catherine, S. Filippo, Camerino, and Madonna at foot of Cross, La Santa, Bologna.—Malvasia, i. 228 ; Ch. Blanc, École bolonaise ; Gualandi, 64.

SAVONAROLA, portrait, Fra *Bartolommeo,* Florence Academy ; wood, H. 1 ft. 10 in. × 1 ft. 4 in. Savonarola allegorically represented in the guise of Peter Martyr, with blood streaming from a wound in his head. Painted at Pian' di Mugnone before 1498 ; passed from the Ospizio della Maddalena to Convent of S. Marco, Florence, and to Academy. Engraved by Chiossone.—Vasari, ed. Mil., iv. 179 ; Gall. dell' Accad. di Firenze, Pl. 55 ; C. & C., Italy, iii. 433.

By Fra *Bartolommeo,* heirs of E. Rubieri, Florence. Painted in Florence in 1495, and sent to Ferrara ; taken back to Florence by Filippo Salviati, who gave it to Dominican nuns of S. Vincenzo, Prato ; their convent suppressed in 1810, and picture finally bought by Sig. Rubieri. The earliest extant work of Fra Bartolommeo.—C. & C., Italy, iii. 432 ; Rubieri, Ritratto di Fra Girolamo (Florence, 1855) ; Vasari, ed. Mil., iv. 179 ; Rio, de l'Art Chrétien, ii. 501.

SAXE, MARSHAL, AND STAFF, Jean Louis Ernest *Meissonier,* D. O. Mills, New York. The marshal and his officers riding along a road in a sunny landscape ; at right, a shepherd in contadino costume pasturing his flock.—Art Treasures of America, ii. 109.

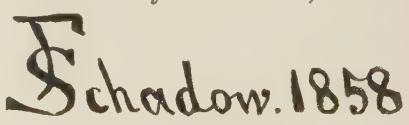
SAXONY, ELECTOR OF, portrait. See *John* Frederick.

SCARPAZA or SCARPACCIA. See *Carpaccio.*

SCARSELLA, IPPOLITO, and SIGISMONDO. See *Scarsellino.*

SCARSELLINO, LO, born at Ferrara in 1551, died there, Oct. 23, 1621. Lombard school ; real name Ippolito Scarsella ; son and pupil of Sigismondo Scarsella (1530–1614), called Mondino, who was a scholar of Paolo Veronese. Ippolito afterwards painted two years in Bologna, and studied the works of Paolo Veronese in Venice. On his return to Ferrara he won fame and riches by his works, which were in demand in Mantua, Modena, Bologna, and other cities ; but most of his pictures are in Ferrara. Among his best examples are : Judgment of Paris, Uffizi, Florence ; Assumption, *Marriage* at Cana, Beheading of St. John, Madonna della Misericordia, Noli me Tangere, Ferrara Gallery ; Flight into Egypt, Madonna and St. Joseph, Madonna and Saints, do., Dresden Gallery ; Child Jesus and St. John, Munich Gallery ; Virgin and Child, Brussels Museum.—Ch. Blanc, École ferraraise ; Lanzi, iii. 207.

SCHADOW, FELIX, born in Berlin, June 21, 1819, died there, June 25, 1861. Genre painter, step-brother of the following, pupil in 1838–39 of Julius Hübner, then in Dresden of Eduard Bendemann ; returned to Berlin, where he assisted in painting Schinkel's frescos in the old Museum, and after his father's death painted in his house a cycle in fresco, illustrating



Gottfried Schadow's life. Works : Adorning the Bride (1858), Schwerin Gallery ; Diana (1860).—Schlie, 63.

SCHADOW (Schadow-Godenhaus), FRIEDRICH WILHELM VON, Dr., born in Berlin, Sept. 6, 1789, died in Düsseldorf, March 19, 1862. History and portrait painter, son and pupil of the sculptor, Gottfried Schadow, and pupil of Weitsch, then copied for one year in the Potsdam Gallery ; served in the army in 1806–7, studied in Rome in 1810–19, was closely allied with

Cornelius, Overbeck, and Veit, and became an enthusiastic follower of religious art and (1814) a convert to Roman Catholicism. Made professor at the Berlin Academy in 1819, he won great renown as a teacher, and in 1826 became director of the Düsseldorf Academy, which he thoroughly reorganized, its brilliant success being identified with his name. Resigned in 1859. He founded the Art Union for Westphalia in 1829, visited Rome and Naples in 1840, and was ennobled in 1843, with the permission to add to his name that of his estate, Godenhaus. Ph.D., University of Bonn, 1842; Member of Berlin Academy and of Institut de France; Order of Red Eagle. Works: Regina Cœlis, (1810–19), Suermondt Museum, Aix-la-Chapelle; Holy Family, Munich Gallery; Roman Woman; Camaldolensian Monk; Bacchanal (1819), Proscenium, New Theatre, Berlin; Adoration of the Magi (1824), Garnisonskirche, ib.; The Four Evangelists, Werder Church, ib.; Female Portrait (1832), Walk to Emmaus (1836), Union of Painting and Sculpture (Thorwaldsen, Schadow, and his brother Rudolf), National Gallery, ib.; A Templar (1832); Daughter of Herodias (1838), Raczynski Gallery, ib.; Free-Born Poetry (1825); Mignon (1828); Caritas (1830), Antwerp Museum; Wise and Foolish Virgins (1838), Städel Gallery, Frankfort; Heavenly and Earthly Love (1840); Pietas et Vanitas (1841); Holy Family, New Pinakothek, Munich; Heaven, Purgatory, and Hell (after Dante); many masterly portraits, among them those of his Children, of the poet Immermann, and of Mendelssohn. Frescos: Jacob with Joseph's Bloody Coat, Joseph in Prison (1818), Casa Bartholdi, Rome.—Art Journal (1865), 69; Förster, iv. 220; v. 273, 343; Hagen, D. Kunst., etc.; Hübner, Schadow und seine Schule (Bonn, 1869); Jordan (1885), ii. 193; Meyer, Conv. Lex. (1878), xiv. 196; Müller, Düsseldf. K., 12, 19; Nagler, xv. 90; Riegel, Gesch. des Wiederauflebens der d. K., 276, 331; Springer, Gesch., 91; Wiegmann, 64.

SCHAEFELS, HENRI, born in Antwerp; contemporary. Genre and marine painter. Order of Leopold. Works: Louis XIV. at Versailles (1853), Leipsic Museum; Encouraged and Discouraged (1853); Battle of the Sluice (1860); Battle of Trafalgar, Antwerp Museum; Capture of Fleet before Lisbon in 1572.—Müller, 460.

SCHAEPKENS, ALEXANDER, born at Maastricht in 1815. Landscape painter, pupil of Antwerp and (1835–37) Brussels Academies, then studied in Paris after the old Dutch masters in the Louvre. Member of Amsterdam Academy. Order of Oaken Crown, 1857. Works: St. Arnulf in Prayer; best pictures in Collections of Baroness van Dopf, Maastricht, Countess van Geloes, Elsloo, and H. Geefs, Brussels.—Kramm, v. 1451.

SCHAEPKENS, THEODOOR, born at Maastricht in 1810. History painter, brother of preceding, pupil of Antwerp Academy under M. van Bree; visited France, Italy, and Germany. Works: St. Servatius, Cathedral, Maastricht; St. Lambert in Prayer, Notre Dame, ib.; Industry and City of Maastricht, City Hall, ib.; St. Philomena, Antwerp Cathedral; Murder of Spaniards at Maastricht in 1579, National Museum, Brussels; Death of Evrard t' Serclaes.—Immerzeel, iii. 56; Kramm, v. 1453.

SCHÄFFER, ADALBERT, born at Nagy Károly, Hungary, in 1815, died in Düsseldorf, March 1, 1871. Still-life painter; studied in Pesth and Vienna. Works: Pitcher, Glass, Oysters, etc., on Marble Table (1849), Vienna Museum; Antique Vessels with Flowers and Fruits (1852); do. from Ambras Collection (1856); Garland with Madonna (1866). — Wurzbach, xxix. 44.

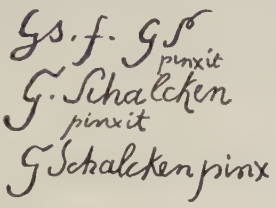
SCHÄFFER, AUGUST, born in Vienna, April 30, 1833. Landscape painter, pupil of Vienna Academy under Steinfeld; studied nature in Austrian and Bavarian Alps, in Hungary, North Italy, and on the North Sea. Member of Vienna Academy. Medals: Strasburg, 1859; Nassau. Works:

Woodland in Carpathian Mountains (1857), Art Union, Vienna; Lonely Lake (1863); Sea Coast, Autumn in Hungarian Forest (1864), Return from World's Fair (1873), Museum, ib.; Autumn (1868), Academy, ib. —Wurzbach, xxix. 46; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 28); Graph. K., i. 6, 32.

SCHAFFNER, MARTIN, flourished in Ulm about 1500–35. German school; history and portrait painter, perhaps a pupil of Zeitblom, and after him the most eminent artist of the school of Ulm. He was a realist, and especially successful in portraiture. Works: Portrait of Count Oettingen (1508), do. of mathematician Peter Appian, Annunciation (1523), Presentation in the Temple, Descent of the Holy Ghost, Death of the *Virgin* (all 1524), Pietà, Old Pinakothek, Munich; Christ's Passion (4, 1515), Augsburg Gallery; Christ's Entry into Jerusalem, three other scenes in Life of Christ, Schleissheim Gallery; six do., Hohenzollern Museum, Sigmaringen; SS. Peter and Paul (1518), Carlsruhe Gallery; Altar Wings (1521), Two Portraits (1516 and 1530), Ulm Cathedral; Adoration of the Magi, Germanic Museum, Nuremberg; Portraits of Six Kneeling Figures (1514), Entombment (1510), Descent to Hell, Resurrection (1516), Descent of the Holy Ghost (1519), Archæological Union, Stuttgart; Six Saints, Berlin Museum; two do., Stuttgart Museum; Madonna, Liechtenstein Gallery, Vienna.— Ch. Blanc, École allemande; Heideloff, Kunst des Mittelalters in Schwaben, 119; Kugler (Crowe), i. 220; Nagler, Mon., iv. 670; Schnaase, viii. 432; W. & W., ii. 453.

SCHALCKEN, GODFRIED, born in Dordrecht in 1643, died at The Hague, Nov. 16, 1706. Dutch school; genre painter, pupil of Samuel van Hoogstraten, and Gerard Dou; visited England, and there executed small portraits, among them that of William III., with much success. Occasionally painted historical pictures, but his best works are genre subjects, lighted by artificial light. Works: Lesbia weighing Jewels against her Sparrow, Old Woman scouring Kettle, Duet, Officer presenting Jewellery to Lady, National Gallery, London; Le Roi detroussé, Painter and his Family, Young Girl with Candle, Buckingham Palace, ib.; Smoker by Candle Light, Mr. Hope, ib.; Male Portrait, Mr. Baring, ib.; Ceres with Torch seeking Proserpine, Two Women by Candle-Light, Old Man Writing, Louvre; Young Man melting Wax, Brussels Museum; Lady at Toilet, Useless Remonstrance, Consultation, Venus with Doves, Portrait of William III. (1699), Hague Museum; Girl putting Candle into Lantern, Man Smoking, Boy eating an Egg, Every One after his own Fancy, Portrait of William III., two other Portraits, Amsterdam Museum; Old Lady's Portrait (1677), Suermondt Museum, Aix-la-Chapelle; Male Portrait, Girl with Coal Basin, Young Man with Plaster Mask, Brunswick Gallery; Bathers, Warrior undressed for Bath, Rommelpot Player, Carlsruhe Gallery; The Magdalen (2), Venus and Cupid (2), Artist's Wife, Old Man, Cassel Gallery; Magdalen Penitent, Cologne Museum; do., Germanic Museum, Nuremberg; Holy Family at Evening Prayer, Sealing a Letter, Fishermen, Juno vexed at her Image, Gallery, Copenhagen; Salome with Head of St. John, Moltke Collection, ib.; Lighting his Pipe, Portrait of William III., Darmstadt Museum; Fortune Teller, Gotha Museum; Girl trying to blow out Taper, Wise and Foolish Virgins (1700), Magdalen, Holy Family, Old Pinakothek, Munich; Holy Family, Portrait of an Electress (1703), Schleissheim Gallery; Boy and Girl (1682), three others, Schwerin Gallery: A Hermit, Stuttgart Museum; Girl reading Letter,

Girl holding Candle, Artist lighting up Bust of Venus, Girl holding Egg against Light, Old Woman with Book on her Lap, Dresden Gallery; Young Fisherman, Berlin Museum; Girl placing Candle in Lantern, Old Man Reading, Vienna Museum; Barber shaving himself, Hermitage, St. Petersburg; Artist's Portrait, Historical Society, New York. — Ch. Blanc, École hollandaise; Immerzeel, iii. 58; Kramm, v. 1454; Kugler (Crowe), ii. 410; Riegel, Beiträge, ii. 336.



SCHAMPHELEER, EDMOND DE, born in Brussels in 1824. Landscape painter, pupil of E. de Block. Gold medals: Dunkirk, 1864; Brussels, 1866; Berlin, 1872, 1876; Paris, 1877. Works: The Old Rhine near Gouda, Brussels Museum; Evening Landscape (1853), Hamburg Gallery; Harvest, Stettin Museum; Summer Evening on Banks of Dyle; Landscape after Storm; Sunday Morning in Village in Brabant; Abcoude Lake near Amsterdam (1883).— Leixner, Mod. K., i. 85; ii. 113.

SCHAMS, FRANZ, born in Vienna in 1823. Genre painter, pupil of Vienna Academy. Works: Duke Henry IV. as Minnesinger recognized by the Tyrolese (1851), Vienna Museum; Summons to Crusade (1858); Scene in Life of Joseph II. (1860); Important News (1862); Baptism (1869); Schiller reading "The Robbers"; We want to marry each other! — Wurzbach, xxix. 113.

SCHANCHE, HERMAN, born at Bergen, Norway, in 1829. Landscape painter, pupil of Düsseldorf Academy under Gude; travelled in Germany, Scandinavia, and Portugal. Best pictures in Christiania Gallery, and Stockholm Museum.

SCHAUBROEK (Schoebroek), PIETER, born in Antwerp in 1542 (?), died after 1605. Flemish school; history and landscape painter, pupil and imitator of Jan Brueghel; lived in Nuremberg in 1597. Works: St. John Preaching, Brunswick Gallery; Burning of Troy, Cassel Gallery; Village View, Copenhagen Gallery; Landscape (1604), Schleissheim Gallery; Burning of Troy (1605), Vienna Museum.—Riegel, Beiträge, ii. 87.

SCHÄUFELIN (Schäuffelein, Scheufelin, Scheyffelin), HANS LEONHARD, born in Nuremberg before 1490, died at Nördlingen in 1539 or 1540. German school; history painter, pupil of Dürer, whom he assisted in an altarpiece executed in 1502, and whose manner he imitated so well that many of his numerous pictures have been accredited to his master. He lived alternately in Augsburg (1512), Nuremberg, and Nördlingen, where he was finally induced to settle. Works: Pietà (1510), Passion of Christ (1522), Basle Museum; Four Scenes in Life of a Martyr, St. Jerome in a Grotto, Bamberg Gallery; Last Supper (1511), Christ parting with his Mother, Berlin Museum; Crucifixion (1515), Presentation in the Temple, Carlsruhe Gallery; Christ appearing to Magdalen, Adoration of the Lamb, Cassel Gallery; Death of the Virgin, Apostles Thomas and James, Cologne Museum; Scenes from Lives of Christ and Mary, Christ on Mount of Olives (1516), Head of Christ, Old Pinakothek, Munich; Christ on the Cross (1508), Judith and Holofernes (1515), St. Bridget, Two Scenes in Life of St. Onofrius, St. Jerome, Liberation of Peter, Burial of the Virgin, Germanic Museum, Nuremberg; several in the churches, ib.; Scourging of Christ, Leipsic Museum; Christ on the Cross, Ecce Homo, Christ on Mount of Olives, Portrait of an Abbot (1531), Schleissheim Gallery; Christ Crucified, and the Joys of the World (?) Schwerin Gallery; Judith and Holofernes (1515), Siege of Bethulia, St. Barbara, St. Elizabeth, Christ parting from his Mother (1515), Pietà (1516), Assumption (1521), and others, Town Hall, Nördlingen; Pietà, St. George's, ib.; Altarpiece in 16 panels (1513), Convent Church, Anhausen; Last

Supper, Adoration of the Lamb (1538), Ulm Cathedral; Male Portrait, Vienna Museum.—Ch. Blanc, École allemande; Keane, Early Masters, 158; Heideloff, K. des Mittelalt. in Schwaben, 120; Kugler (Crowe), i. 177; Nagler, Mon., iii. 561; Thausing (Eaton), Dürer, i. 173; W. & W., ii. 401; Zeitschr. f. B. K., ii. 244.

SCHÄUFELIN, HANS, the younger, born at Nördlingen, whence he removed to Freiburg, in 1543, died (?). German school; son of Hans Leonhardin Schäufelin, to whom some of his paintings are wrongly attributed. Works: Female portrait (1568), Germanic Museum, Nuremberg.—Nagler, Mon., iii. 582; W. & W., ii. 403.

SCHAUMANN, HEINRICH, born at Tübingen, Würtemberg, Feb. 2, 1841. Genre painter, pupil of Stuttgart Art School under Rustige, Neher, and Funk; removed in 1864 to Munich, whence he repeatedly visited England, France, the Netherlands, and Italy. Many of his works are in England and America. Medal for Art and Science. Works: Monkey playing with Dog, New Pinakothek, Munich; Invitation to Wedding in Suabia, St. Gall Museum; Festival at Cannstadt (1877), Stuttgart Museum; Election Agitation (1882).—Meyer, Conv. Lex., xix. 833; Müller, 462.

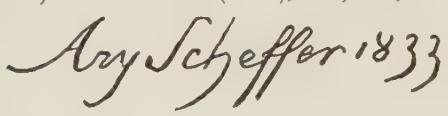
SCHAUSS, FERDINAND, born in Berlin in 1832. Genre, figure, and portrait painter, pupil of Steffeck, and in Paris of Cogniet; visited England, Holland, Belgium, Italy, and Spain, studying especially the portraits by the old masters. Became professor at the Weimar Art School, in 1873, but returned to Berlin in 1876. His female and children's portraits are distinguished for delicate colouring and refined treatment. Works; Callisto and Diana (1870, bought by Austrian Government), Dryad; Genevieve; Leander; Still-life, Ravené Gallery, Berlin. — Müller, 463; Rosenberg. Berl. Malersch., 229; Zeitschr. f. b. K., vi. 107, 214.

SCHEBUJEFF, WASSILY KOSMICH, born at Cronstadt in 1776, died in 1855. History painter, pupil of St. Petersburg Academy, and studied in Rome in 1803–7. Professor and rector of the Academy. Works: Death of Hippolytus; Assumption (1807) St. John in the Desert (1810), Patriot Igolkine (1839), Hermitage, St. Petersburg.

SCHEFFER, ARY, born at Dordrecht, Feb. 10, 1797, died at Argenteuil, June 15, 1858. History and portrait painter, son of Johann Baptist Scheffer; pupil of Guérin. Sympathizing neither with the classic school represented by his master, nor with the romantic led by Géricault and Delacroix, Scheffer took up a class of subjects which showed his sympathy with the cause of freedom, such as the Suliote Women, an episode of the Greek war, and the Battle of Morat. Influenced by Ingres, he sought and obtained greater purity of form, and painted subjects from Goethe and Byron. In 1836 he was appointed art instructor to the Orléans family, and directed the studies of the Princess Marie in sculpture. In 1836 he accompanied the Duc d' Orléans and General Baudrand, whose widow he afterwards married, to the siege of Antwerp, and after his return painted several military episodes for Versailles. Between 1835 and 1848 he produced his greatest works, the Christus Consolator and Judex, the Francesca and the Mignons. When the Revolution broke out Scheffer assisted the King and his family in their escape from Paris, and then went to Holland and England for rest. The coup d'état of 1852, which gave Louis Napoleon the throne, was a blow to his hopes which finally disgusted him with politics, from which he withdrew altogether. Five years later, after a last visit to England, he lost his friends Manin

and the Duchesse d'Orléans, to whom he was much attached. After attending the funeral of the latter he returned much broken to France, and shortly after died. In his earlier pictures Scheffer showed his sympathy with human suffering; in those of his second period his love for the elevating influences of the great poets; in his third his faith in the Christian religion, and his aspirations to a higher life. The works of his middle period, the Christ in the Garden (1839), the Macbeth, and the Francesca, are vigorous and deep in colour, while those of a later period, the Beatrice, the Temptation, etc., are pale and somewhat monotonous in tone. In both, however, there is a depth of feeling and a purity of sentiment which characterized the man no less than the painter. Officer of the Legion of Honour, 1825. Works: Abel and Thirza (1812); Death of St. Louis (1817); Convalescent Mother (1818), Pereire Collection, Paris; Patriotism of Six Citizens of Calais, Socrates defending Alcibiades at Potidea (1819); The Tempest (1820); Soldier's Widow (1821); Young Orphans; Christening; Burning of a Farm House; The Shades of Francesca da Rimini and her Lover appearing to Dante and Virgil (1821); St. Louis visiting the Plague-Stricken (1822); Seaman's Family (1823); Baptism (1823), King of the Belgians; Little Woodcutter; Return Home; Mother with Two Children mourning (1824), Königsberg Museum; War Scene in Alsace in 1814, Burial of young Fisherman (1824); Death of Géricault (1824), Louvre; St. Thomas Aquinas encouraging People in a Storm at Sea (1824), Church of St. Thomas, Paris; Gaston de Foix found among the Dead at Ravenna (1824), Versailles Museum; Greek Girls Praying to the Madonna, Last of the Missolonghi Garrison (1826); Suliote Women (1827), *Eberhard* the Weeper (1831), Louvre; Charlemagne submitting his first Capitularies to the Assembly of the Franks (1827), *Charlemagne* and Wittikind, Versailles Museum; Battle of Morat, Sister of Charity (1829); Leonora (1829); *Faust* in his Study, *Marguerite* at the Spinning Wheel (1831), Baroness Rothschild, Paris; Christ and the Children (1830, 1840); Martha and Marguerite (1830), King of the Belgians; The Duc d'Orléans (Louis Philippe) receiving the First Hussars (2, 1831), Versailles Museum; *Marguerite* at Church (1832), Samuel Ashton, London; The Giaour (1832); Medora (1833); Ahasuerus (1834); *Francesca* da Rimini (1834), Sir Richard Wallace, London; replica (1855), Mme. Marjolin Scheffer; *Mignon* regretting her Country (1836), Duchesse d'Ayen; *Christus* Consolator (1837), Museum Fodor, Amsterdam; Victory of Clovis at Tolbiac in 496 (1837); *Marguerite* leaving Church (1838), Samuel Ashton, London; The King of Thule (1838); Christ on Mount of Olives, *Mignon* aspiring to Heaven (1839), Duchesse d'Ayen; Charitable Child (1840), Nantes Museum; Annunciation to the Shepherds (1841); The Three Magi (1844), Princess Caroline Wittgenstein, Weimar; *Mignon* and the Harper (1844), Queen of England; Entombment, Mater Dolorosa (1845); Christ and the Holy Women, Christ bearing the Cross (1846); St. Augustine and St. Monica (1846), National Gallery, London; *Faust* and Marguerite in the Garden, Faust's Vision (1846), Samuel Ashton, London; The Holy Women returning from the Tomb (1847), Comte de Paris; *Christus* Remunerator (1847); Heavenly and Earthly Love, St. John writing the Apocalypse (1850); Magdalen in Ecstasy (1851); Ruth and Naomi (1855); St. Augustine and St. Monica (1855), Temptation of Christ (1856), Louvre; Jacob and Rachel, Ecce Homo, Christ and St. John, Kiss of Judas (1857); *Faust* with the Cup (1858), Count Kucheleff; *Marguerite* at the Fountain (1858), Sir Richard Wallace, London; Figure of Calvin (1858); The Earthly Sorrows rising to Heaven (1858, last work), Mme. Marjolin Scheffer; The Magdalen at the Foot of the Cross, Marseilles Museum; A Philosopher, Montpellier Museum; Death

of Eurydice, Galérie Chambert, Blois; Greek Exiles on a Rock looking toward their lost Country, Museum Fodor, Amsterdam; Count Eberhard of Würtemberg cutting the Table-Cloth, Eberhard the Weeper, Rotterdam Museum; Giving Alms, Raczynski Gallery, Berlin; *Dante* and Beatrice, Mr. Hemming; Christ weeping over Jerusalem, Mr. Robert Barnes; Return of the Prodigal Son; Christ Teaching Humility, Mr. John Aikin. Portraits: Béranger (1828); Odilon Barrot (1832); Duchess of Elchingen (1832); Artist's Mother (1835–39); Marshal Ney, Duke of Elchingen (1836); Artist (1838); Franz Lizst (1839); Madame Heine (1841); Rossini (1843); Lammenais (1845); Madame Guizot (1847); Henri Martin (1850); Lord Dufferin (1853); Princess Wittgenstein (1855); Manini (1857).—Art Journal (1858), 223, 252, 370;



Bellier, ii. 474; Ch. Blanc, École française; Ch. Lenormant, Ary Scheffer (Paris, 1859); do., Beaux Arts et Voyages, i. 278; A. Etex, Ary Scheffer (Paris, 1859); J. Canonge, Pradier et Ary Scheffer (1858); Hofstede de Groot, Ary Scheffer (Bielefeld, 1870); Mrs. Grote, Memoir; Hamerton, French Painters, 42; Immerzeel, iii. 62; Kramm, v. 1458; Larousse, xiv. 341; Perrier, Études, 80; Gaz. des B. Arts (1859), i. 129; ii. 126; iii. 40; C. C. Perkins, American Church Review, April, 1872.

SCHEFFER, JOHANN BAPTIST, born at Mannheim in 1773, died at Amsterdam in 1809. History and portrait painter, pupil of Tischbein; went early to Holland and settled at Dordrecht. In 1809 he won the competitive prize for historical painting, with his Admiral Jacob Simonsz de Ryk in Prison. Works: Interior, Rotterdam Museum; Emperor Joseph II., Three other Male Portraits, Darmstadt Museum.

SCHEFFER, HENRI, born at The Hague, Sept. 27, 1798, died in Paris, March 15, 1861. French school; history and genre painter, brother of Ary Scheffer and pupil of Guérin. L. of Honour, 1837. Works: Don Juan Asleep in Haidee's Lap (1825); Charlotte Corday protected from the Mob (1830); Unfortunate Family (1830), Königsberg Museum; A Protestant Preacher (1831); Mme. Scheffer and her Children (1847); Dream of Charles IX. (1855); Battle of Cassel, Joan of Arc entering Orleans, Versailles Museum; Portraits of Carrel (1830), Arago (1837), and Thierry (1840); The First Born, Rotterdam Museum; etc.—Bellier, ii. 475; Revue des Deux Mondes (1843), ii. 271.

SCHEFFER VON LEONHARDSHOFF, JOHANN, Ritter, born in Vienna, Oct. 30, 1795, died there, June 12, 1822. History painter, pupil of Kreithner, an inferior painter; was sent to Italy by Prince Salm-Reifferscheid in 1815 and 1817, when he painted Pope Pius VII.; and visited Rome again in 1820, where he was befriended by Overbeck, whom he had taken for his model. Works: St. Cecilia playing the Organ, St. Ludovico (1820); St. Cecilia bewailed by Angels (1821), Vienna Museum.—Andresen, iii. 80; Wurzbach, xxix. 49.

SCHEIB, CHRISTIAN FRIEDRICH, born at Worms in 1737, died at Hamburg in 1810. Genre painter, pupil of Johann Konrad Seekatz, whom he imitated successfully; travelled through France, and settled in Hamburg, where he died in the poorhouse. Works: Conflagration at Night in a Village (2), Schwerin Gallery.—Schlie, 570.

SCHEINS, KARL LUDWIG, born at Aix-la-Chapelle in 1808, died at Düsseldorf, Oct. 23, 1879. Landscape painter, pupil of Düsseldorf Academy under Johann Wilhelm Schirmer; painted mostly woodland and mountain scenes of a melancholy character, somewhat monotonous in composition, but original and lively in treatment. Works: Winter Landscape with Figures, Düsseldorf Gallery; do., Leipsic Museum; Fir Wood in Black Forest (1852); Winter Scene in Evening Light (1855); Moonlight (1857).

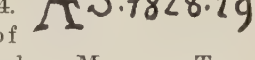
SCHEITS (Scheutz), MATHIAS, born at Hamburg about 1640, died there in 1700. Dutch school; history and genre painter, pupil at Haarlem of Philip Wouwermans, later formed himself after Ostade, Teniers, and Pieter van Laar. Works: Peasant Family at Dinner, Aschaffenburg Gallery; Rebekah and Eliezer at the Well, Musical Entertainment, Battle Scene, Schwerin Gallery; Battle Scene, Göttingen University;

Male Portrait, Cassel Gallery.—Hamburger K. Lex., 217; Nagler, xv. 171.

SCHELFHOUT, ANDREAS, born at The Hague, Feb. 16, 1787, died there, April 19, 1870. Landscape painter, pupil of Breckenheimer, and one of the most celebrated and prolific modern masters. Member of Amsterdam, Brussels, Ghent, and Hague Academies. Order of Lion, 1839; do. of Leopold, 1845; medals at Antwerp, Brussels, Ghent, and The Hague. Works: Winter Landscape (1815); Frozen River with Skaters (1823), Ghent Museum; Landscapes (3), Amsterdam Museum; Landscapes and Marines (14), Fodor Museum, Amsterdam; Coast View, Winter Landscape, Scheveningen at Sunset, Rotterdam Museum; Winter Landscape, Ghent Museum; do., Raczynski Gallery, Berlin; do. (3, one dated 1858), Sheep driven through Village, Kunsthalle, Hamburg; Ice Scene with Skaters (1829), Königsberg Museum; Winter Scene (1835), Sea Coast with Huts and People, New Pinakothek, Munich; Winter Landscape, Weimar Museum; others in Stuttgart Gallery and Hermitage, St. Petersburg. —Immerzeel, iii. 64; Kramm, v. 1470; Kunst-Chronik, v. 180.

SCHELLINKS, WILLEM, born in Amsterdam in 1632, died there in 1678. Dutch school; history and landscape painter, travelled for several years in England, France, Italy, Switzerland, and Germany. Works: Departure of Charles II. from Coast of Holland; Burning of English Fleet at Chatham, Six Collection, Amsterdam; Sacking of Convent, Landing Place on a River, Copenhagen Gallery; Mountainous Landscape with Robbers and Soldiers, Städel Gallery, Frankfort; others in Augsburg and St. Petersburg (2) Galleries.—Descamps, ii. 181; Immerzeel, iii. 66; Kramm, v. 1472.

SCHELVER, AUGUST FRANZ, born at Osnabrück in 1805, died in Munich in 1844. Genre and battle painter, pupil at Osnabrück of H. Neelmeyer, then studied in Munich, 1826–33, and returned there in 1834. Works: Battle of Hanau (1835), Königsberg Museum; Tyrolese Cart on Mountain Road (1843), New Pinakothek, Munich; others in Hanover and St. Petersburg Galleries.



SCHENAU (Schönau), JOHANN ELEAZAR, born at Gross-Schenau, Saxony, Nov. 7, 1740, died at Dresden in 1806. Real name Zeisig. History and genre painter, pupil of Bessler, and at Dresden Academy under Silvestre, who took him to Paris; patronized by the Dauphine, a Princess of Saxony, he formed himself in the manner of Chardin, Boucher, and Greuze; was called to Dresden in 1770, made member of the Academy, then professor in 1774, and assistant director in 1777. His works, while full of imagination and skilful in composition, are deficient in drawing. Works: Crucifixion (1790), Kreuzkirche, Dresden; Pandora; Icarus and Dædalus; Priam begging Achilles for the Body of his Son; Allegory on Recovery of the Electress; Old Man reading the Bible, Schwerin Gallery; Young Lady dancing before Mirror, Weimar Museum.—Nagler, xv. 181.

SCHENCK, AUGUST FREDERIC ALBRECHT, born at Glückstadt, Holstein,

April 23, 1828. Animal painter, pupil in Paris of Cogniet; lives at Écouen, near Paris. Medals: Paris, 1865; Philadelphia, 1876; Orders of Christ of Portugal, and of Isabella the Catholic. Works: Rest on Seashore (1864), Awakening of Herd (1865), Bordeaux Museum; On the Mountain (1866); Last Hour of Shearing (1868); Donkeys around the Trough, Goatherd in Snowstorm (1870); My Umbrella (1875); Mountain Road (1877); Auguish, Neighbouring Mill (1878); Dindons trouvant un supplément (1883); Perdus — Souvenir of Auvergne, Miss C. L. Wolfe, New York; Rappel—Souvenir of Auvergne, Study (1884); The Orphan (1885); The Struggle (1886).—Meyer, Conv. Lex., xvii. 784; Müller, 463.

SCHENDEL, PETRUS VAN, born at Ter Heyden, North Brabant, April 21, 1806, died in Brussels, December 28, 1870. History and genre painter, pupil in 1822–28 of Antwerp Academy under Van Bree; settled first in Amsterdam, then in Rotterdam, where he made a reputation with his portraits; went to The Hague, and in 1845 to Brussels; became known especially through his market scenes with light effects. Medals in Amsterdam; Brussels, 1845; and Paris, 1844, 1847. Works: Market in Friesland by Moonlight, Amsterdam Museum; St. Jerome, Hague Museum; Kitchen Scene (1834), Hamburg Gallery; Evening Market in Antwerp; Fish Seller (1843), Vegetable Market (1852), National Gallery, Berlin; Return from Hunt (1839), Scene in Fish Market, Leipsic Museum; Market in Antwerp by Moonlight (1843), New Pinakothek, Munich; Vegetable Vender, Stuttgart Museum; Almsgiving, Villa Rosenstein, near Stuttgart; Christmas at Bethlehem.—Art Journal (1867), 70; Immerzeel, iii. 67; Kramm, v. 1474; Kunst-Chronik, vi. 157.

SCHERRES, KARL, born in Königsberg, March 31, 1833. Landscape painter, pupil of Königsberg Academy under Behrendsen, with whom he visited in 1853 the Rhine country, Switzerland, and North Italy; settled in Dantzic in 1858, returned to Königsberg in 1866, and, induced by Eduard Hildebrandt, went in 1867 to Berlin, whence he visited Düsseldorf, Dresden, and Munich. Professor at School of Design for Female Artists in Berlin since 1868. Works: Approaching Storm (1855); After Sunset in a Swamp, Border of Oak Wood, Snowstorm in a Village (1858–66); Views in East Prussia (2, 1867, 1878), Königsberg Museum; Great Landscape with Figures (by Stryowski and Sy), Artushof, Dantzic; Inundation in East Prussia (1876), National Gallery, Berlin; Two Marines from Zoppot near Dantzic (1883).—Jordan (1885), ii. 195; Leixner, Mod. K., i. 57; ii. 118; Müller, 464; Rosenberg, Berl. Malersch., 346; Zeitschr. f. b. K., xviii. 377, 405.

SCHERTL, JOSEF, born in Augsburg, Jan. 10, 1810, died in Munich, March 8, 1869. Landscape painter, pupil in Munich of Fohr and Morgenstern. Works: View on Chiem Lake; View at Partenkirchen; do. near Grainau, Art Union, Munich; Hintersee, Art Union, Frankfort.—Dioskuren, 1869; Kunst-Chronik, iv. 161; Regnet, ii. 172.

SCHETKY, JOHN CHRISTIAN, born in Edinburgh, Aug. 11, 1778, died in London, Jan. 28, 1874. Marine painter, pupil of Alexander Nasmyth; in 1801 he walked from Paris through Switzerland to Rome; on his return settled at Oxford as an art teacher; was appointed professor of drawing at the Royal Military College at Great Marlow in 1808, and at the Royal Naval College at Portsmouth, with which he was connected until its dissolution in 1836; appointed to the East India College at Addiscombe, he retired from it in 1855; visited Lisbon in 1861. Was marine painter to George IV., William IV., and Queen Victoria. Works: The Royal George sinking at Spithead in

1782 (about 1840), National Gallery, London; Battle of La Hogue (1847); Rescue of a Spanish Man-of-War, United Service Club.

SCHEUCHZER, WILHELM, born in Zurich in 1803, died in Munich, March 29, 1866. Landscape and architecture painter, pupil of Heinrich Maurer; visited Switzerland, and in 1826–29 the Black Forest; went in 1829 to Munich, and executed in 1836 six fresco paintings for Castle Hohenschwangau. Made admirable copies in water-colours of Rottmann's frescos. Works: Melting Furnace in Ferrara Valley, Entrance into Vilsalp Valley—Tyrol, St. Gall Museum; View in Fulscher Valley—Tyrol, Zürich Gallery; Chapel of Ariola (1832), Hamburg Gallery; Old Chapel near Taufers (1858); Upper Inn Valley (1859); Smithy in the Allgäu (1860), Ufenau Island in Lake of Zürich (1861), New Pinakothek, Munich.—Kunst-Chronik, i. 52.

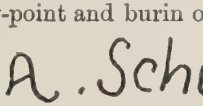
SCHEUREN, KASPAR, born at Aix-la-Chapelle, Aug. 2, 1810. Landscape painter, pupil of Düsseldorf Academy in 1829–35 under Lessing and Schirmer; visited Holland, Munich, Tyrol, and North Italy; adopted a peculiarly romantic style and excels in effects of colouring; acquired great reputation through his arabesque drawings for title-pages, dedications, etc. Became professor at Düsseldorf Academy in 1855. Swedish medal for Art and Science; Order of Red Eagle, do. of Falcon. Works: Castle by the Water (1829), Hamburg Gallery; Castle in Evening Light (1830), Schwerin Gallery; Dutch Landscape (1832); Gypsies under Oak Trees (1831); View of Aix-la-Chapelle (1834), Raczynski Gallery, Berlin; Storm Landscape, Ravené Gallery, ib.; Landscape with Monks (1834); Monk Praying in Convent Yard, Provinzial Museum, Hanover; Castle on the Lake (1837), Burg in Aar Valley (1838), Leipsic Museum; Winter Landscape at Sunset (1839), New Pinakothek, Munich; Old Castle on a Lake, Stettin Museum; Pictures (24 water-colours) from Legends and History of the Rhine, Cologne Museum.—Kugler, Kl. Schr., iii.; Müller, 464; W. Müller, Düsseldf. K., 363.

SCHEURENBERG, JOSEF, born in Düsseldorf, Sept. 7, 1846. Genre painter, pupil of Düsseldorf Academy under Carl Sohn, then of Wilhelm Sohn; visited Belgium (1868), Holland (1870 and 1878), Berlin (1871–74), Dresden, Weimar, North Italy (1875 and 1877), and Paris. Professor at Cassel Academy in 1879–81, then settled in Berlin. Works: Song of Olden Times (1868); Farewell (1869); Travelling Minstrel (1872); Interesting Reading (1873); The Lord's Day (1879), National Gallery, Berlin; Two Playing Children (1883); Rustic Love Couple (1884).—Jordan (1885), ii. 196; Müller, 465; Kunst-Chronik, xviii. 647; xix. 383; xx. 701; xxi. 289; Kunst f. Alle, i. 99; D. Rundschau, xvii. 302; Zeitschr. f. b. K., xx. 40.

SCHIAVA, LA (The Slave), *Palma* Vecchio, but attributed to Titian, Palazzo Barberini, Rome; canvas, life-size. A girl in the bloom of youth, her throat covered with a light white stuff striped in red, her skirt and sleeves red, with slashes showing a white lining, her undersleeves yellow.—C. & C., N. Italy, ii. 477; Burckhardt, 714, 722.

SCHIAVONE, ANDREA, born at Sebenico, Dalmatia, in 1522 (?), died in Venice in 1582. Venetian school; proper name Medula or Medola, but commonly called Lo Schiavone (the Slav). Went when young to Venice and studied the works of Giorgione and Titian, but had little special instruction. Obliged through poverty to work as a house decorator; attracted attention of Titian, who procured him more suitable employment; but, although he led a laborious life, died in poverty. Though a poor designer, he was remarkable as a colourist. He was more successful in cabinet pictures, some of which are charming, than

in large compositions. Among his best works are: Adoration of the Shepherds, Holy Family, Vienna Museum; *Jupiter* and Io, Madonna Enthroned (Vierge au Donateur), and a group of portraits, Hermitage, St. Petersburg; Death of *Abel*, and four portraits, Palazzo Pitti, Florence; Madonna, Buda-Pesth Gallery. The identity of Schiavone and the engraver Andrea Meldolla, denied by Zani and Bartsch, has been satisfactorily proved by Ernest Hagen, of Hamburg (Kunstblatt, No. 37, 1853). His engravings (dry-point and burin on tin), generally after



Parmigiano, are carelessly executed.—Ch. Blanc, École vénitienne; Vasari, ed. Mil., vi. 596; Bartsch, xvi. 31; C. & C., Titian, i. 438.

SCHIAVONE, GREGORIO, born in Dalmatia, 1st half of 15th century. Veneto-Paduan school; called Giorgio by Sansovino, and Girolamo by Ridolfi. Pupil of Squarcione; attained a certain rude freedom and boldness, but faces and forms exaggerated and unnatural. Among his best works are: Madonna with Saints, do. with Angels, National Gallery, London; Madonna, Berlin Museum.—C. & C., N. Italy, i. 342.

SCHIAVONI, FELICE, born at Trieste in 1803, died in 1868. History, genre, and portrait painter, son and pupil of Natale Schiavoni, then studied in the galleries at Milan, where he won a prize at the Academy, and at Venice and Vienna, worthily representing his famous ancestor, Andrea Sciavoni, and upholding the traditions of the old Venetian school, especially as a colourist. Member of Venice and Vienna Academies. Prize and great gold medal for art from the Emperor Nicholas of Russia. Works: Death of Raphael (for Emperor Alexander II.); Miracle of St. Anthony of Padua; St. Simon, S. Antonio, Trieste; Raphael and the Fornarina, Tosi Gallery, Venice; Cupid (for the Brera, Milan); Christ bearing the Cross; Christ Asleep; Torquato Tasso reading to Eleonora; Repose in Egypt (1824); Venus and Cupid (1832); Madonna (1854); Raphael painting the Fornarina (1861), formerly in Arthaber Collection, Vienna; Holy Family (1864). His daughters Carolina and Julia were also talented painters, the former of landscapes, the latter of history and portraits.—Illustr. Zeitg. (1868), i. 461; Wurzbach, xxix. 254.

SCHIAVONI, NATALE, born at Chioggia, April 25, 1777, died in Venice, April 15, 1858. History and portrait painter, pupil in Venice of Maggiotto; went in 1800 to Trieste, and in 1810 to Milan, where he painted Eugène Beauharnais and the whole royal family; in 1816 invited by the Emperor to Vienna, whence he returned to Venice in 1821; there studied exclusively the works of Titian and Paolo Veronese, and became professor at the Academy. Gold medal, Brussels. Works: Magdalen Penitent (1852), National Gallery, Berlin; do., Vienna Museum; Bacchante, Städel Gallery, Frankfort; Adoration of Shepherds, British Museum, London. His sons Felice (1803–68) and Giovanni (1804–48) were also able history painters, and often painted conjointly with their father. Pictures by them in the Brera Gallery, Milan, Vienna Museum, and Hermitage, St. Petersburg.—Hormayr, Archiv. (1821), No. 129; (1824), Nos. 105, 106; Jordan (1885), ii. 196; D. Kunstbl. (1851); Wurzbach, xxix. 254, 257, 258.

SCHICK, GOTTLIEB, born in Stuttgart, Aug. 15, 1779, died there, April 11, 1812. History painter, pupil of Hetsch, and greatly influenced by Dannecker; went in 1799 to Paris to study under David, returned in 1802, then studied in Rome until 1811; befriended especially by Humboldt and Josef Koch; with the latter, Carstens, and Wächter, one of the regenerators of German art. Works: Eve at a Spring, Cologne Museum; David before Saul (1803), Apollo among the Shepherds (1809), David before Saul, Bacchus and Ariadne, Portrait

of Dannecker, Museum, Stuttgart; Noah's Thank-Offering (1805), Royal Palace, ib.—Förster, iv. 69; Haakh, Beiträge, 13, 23, 59; Kugler, Kl. Schr., 8.

SCHICK, KARL FRIEDRICH, born at Hilpertsau, Baden, April 17, 1826, died at Tretenhof, June 26, 1875. Genre and history painter, pupil of Düsseldorf Academy. Works: Dead Child viewed by his Playmates, Carlsruhe Gallery; Susanna and the Elders, Dresden Museum.

SCHIDONE (Schedone), BARTOLOMMEO, born in Modena about 1570 (?), died there, Dec. 27, 1615. Lombard school; said to have been a pupil of the Carracci, but his style shows careful study of Correggio, whose works he imitated, but without servility. Patronized by Duke Ranuccio of Modena, for whom he painted some admirable pictures. His frescos of the History of Coriolanus, in the Palazzo Pubblico, have been called worthy of Correggio. He was an excellent portrait painter, but his favourite subjects were Madonnas and Holy Families. He left but few pictures, as he wasted his time in gambling, and his death is said to have been caused by grief at a heavy loss of money. His best works are: Repose of Love, Portrait, Christ crowned with Thorns, SS. Jerome, Paul, and Sebastian, Naples Museum; Painter's Portrait, Holy Family, Uffizi, Florence; Madonna, Pallavicini Gallery, Genoa; *Last* Supper, Parma Gallery; *Madonna* del Campanello, Palazzo Pitti, Florence; Children, Heads, Turin Gallery; Flight into Egypt, Dresden Gallery; Massacre of the Innocents, St. John Baptist, Madonna, Two Holy Families, Madonna and Saints, Diana, Cupid, Hermitage, St. Petersburg.—Lanzi, ii. 360; Siret, 845; Seguier, 188; Burckhardt,

626, 764, 784, 795; Ch. Blanc, École lombarde.

SCHIERTZ, AUGUST FERDINAND, born at Leipsic in 1804, died at Niederfähre, near Meissen, Sept. 10, 1878. Genre and history painter; was at first a merchant, then an actor, before devoting himself to art in 1830. In his genre scenes he adhered to the old Dutch school. Was also an excellent restorer of old pictures. Works: Vanitas, Museum, Leipsic; The Contented Ones, President Günther, ib.; Toper, Mrs. Dr. Mothes, ib.; Adoration of the Magi, Church at Bösenstädt; Christ and the Tribute Money, Descending of the Holy Ghost, Church at Podelwitz.

SCHIESS, TRAUGOTT, born at Herisau, Switzerland, in 1834. Landscape painter, pupil in Munich of Steffan, and in Zürich of Koller, also influenced by Böcklin in Basle; visited afterwards Cologne and Antwerp. Medal, Berne, 1857. Works: View on Wallen Lake, Waterfall in Averse Valley, View in Glarner Mountains, St. Gall Museum; View near Iseltwald on Lake of Brienz, do. near Murg on Wallen Lake, Zürich Gallery; Plateau in Swiss Alps; Summer Evening; Cows at the Water.

SCHIFFER, ANTON, born at Gratz in 1811, died in Vienna, June 13, 1876. Landscape painter, pupil of Vienna Academy. Works: View of the Schneeberg (1838), Museum, Vienna; Grundel Lake in Upper Austria, Harrach Gallery, ib.; View on Hintersee near Berchtesgaden (1845); Outlook from Schafberg near Ischl (1858); View of the Grossglockner (1870); Gosau Lake with the Dachstein (1871). — Cotta's Kunstbl., 1845; D. Kunstbl., 1858; Wurzbach, xxix. 291.

SCHIFFER, MATHIAS, born at Puch, Styria, in 1742 or 1746, died after 1808. Landscape and architecture painter; no particulars known. Works: Interior of Catholic Church (2, 1786, 1787), Schwerin Gallery; others at Ratisbon and Gratz.

SCHIFFMANN, JOST, born at Luzerne, Switzerland, March 30, 1822, died in Mu-

nich, May 11, 1883. Landscape and still-life painter, pupil of Jacob Schwegler, a drawing-master; being without means he joined in 1843 the papal Swiss guard in Rome, cultivating art in his leisure hours; having seen active service in 1848–49, he returned to Luzerne, and soon after settled in Munich. On a visit to Salzburg he met Hans Makart, just dismissed from the Vienna Academy, and took him to Munich. Appointed Conservator of the Salzburg Museum, he resigned in 1881, after more than ten years of efficient labours, and returned to Munich. Works: View in Tyrol, St. Gall Museum; Shore of Wallenstadt Lake (1853); Morning on Lake Luzerne; Evening Landscape (1854); Cemetery (1857); Souvenir of Wallenstadt Lake (1858); Old little Town on the Rhine (1861).—Tscharner, Die bild. K. in der Schweiz im J. 1883 (1884), 56.

SCHILBACH, J. HEINRICH, born at Barchfeld in 1798, died at Darmstadt in 1851. Landscape painter, pupil of Primavesi in Darmstadt, then studied from nature in Italy, 1823; was much influenced by Ernst Fries, and became court painter at Darmstadt in 1828. He was very happy in depicting momentary effects of light. Works: Castello Gandolfo on Lake Albano (1839), Darmstadt Museum; View of the Capitol in Rome, do. of Forum Romanum, Thorwaldsen Museum, Copenhagen; View of Imperial Palaces in Rome; View of Rome; do. of Mentz.—Cotta's Kunstbl., 1829–33.

SCHILCHER, FRIEDRICH, born in Vienna in 1811, died there in 1881. Genre and portrait painter, pupil of Vienna Academy, and studied from nature in Hungary, Transylvania, and Wallachia. Works: Bacchante, Vienna Museum; Roumanian (1855); Lady of Time of Louis XIV. (1856); Hungarian Tinker (1861); Tambourine Player (1864); Triumph of Neptune (1871).—Wurzbach, xxix. 312.

SCHILGEN, PHILIPP ANTON, born at Osnabrück in 1793, died there in 1857. History painter, pupil of Düsseldorf Academy under Cornelius, with whom he went to Munich in 1825. Works: Rape of Helen, New Pinakothek, Munich; Scenes from Tragedies of Æschylus, Royal Palace, ib.; Establishment of Succession in Bavaria, Arcades, Royal Garden, ib.—Cotta's Kunstbl. (1829); Förster, v.

SCHINDLER, ALBERT, born at Engelsberg, Silesia, Aug. 19, 1805, died in Vienna, May 3, 1861. Genre painter, pupil of Vienna Academy under Fendi. Works: Capuchin giving Communion to Officer dying in his Cell (1834), Vienna Museum; Recruiting (1839); Last Pilgrimage (1840); Officer's Farewell (1841), Count Victor Wimpffen, Vienna.—Wurzbach, xxx. 1; Zeitschr. f. b. K., xii. 128.

SCHINDLER, EMIL JAKOB, born in Vienna in 1842. Landscape painter and illustrator, pupil of Vienna Academy and of Albert Zimmermann, and studied after Dutch masters, such as Hobbema and Ruisdael; later adhered to the style of French masters, especially Théodore Rousseau. Medals: Munich, 1883; Berlin, 1886. Works: Forest Smithy (1864); Priener Mühlen Valley (1866); Kiss in the Woods (1869); Views in the Prater (1870, 1871, 1872, 1873); Wood Choppers (1873); Moonrise on March River; Autumn Landscape on the Fischa; two Views on Isle of Lacroma (1879); View near Zütphen, View at Haslau on the Danube (1883); 24 Cartoons for Zedlitz's Waldfräulein. — Meyer, Conv. Lex., xxi. 804; Wurzbach, xxx. 8; Kunst-Chronik, xviii. 512; Zeitschr. f. b. K., xv. 128.

SCHINDLER, JOHANN JOSEF, born at St. Pölten, Lower Austria, July 28, 1777, died in Vienna, July 22, 1836. Landscape and genre painter, pupil and afterwards member of Vienna Academy. Court painter. Works: Landscape with Ruins, Battle between Frederic the Warlike and King Béla of Hungary (1820); View of Salzburg (1828); Travellers attacked by Wolves (1830); The Fire in the Prater in 1833 (1834), Vienna Museum.—Wurzbach, xxx. 10.

SCHINKEL, KARL FRIEDRICH, Dr., born at Neu-Ruppin, March 13, 1781, died

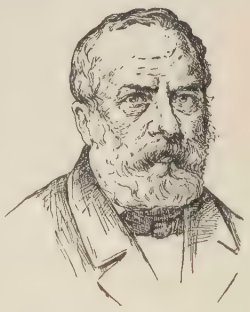
in Berlin, Oct. 9, 1841. Landscape painter, self-taught and an able master, although better known as an architect. Works: Ideal Landscapes (1815, 1820), Rocky Gate, Italian Landscape (1817), six decorative Landscapes, Mountain Lake (1823), Castle by a Lake (1823), Ideal Landscapes (3), Gothic Cathedral, Harvest Festival (1826), National Gallery, Berlin; others, and Collection of Drawings and Sketches, Schinkel Museum, ib.—Botticher, Fr. Schinkel und seine Werke; Grimm, Rede auf Schinkel (Berlin, 1867); Jordan (1885), ii. 198; Kugler, K. Fr. Schinkel (Berlin, 1842); Quast, do. (Neu-Ruppin, 1866); Rosenberg, Berl. Malersch., 99; Springer, Gesch., 37; Wolzogen, Aus Schinkel's Nachlass; do., Schinkel als Architect, etc. (Berlin, 1864); Zeitschr. f. b. K., iii. 89.

SCHINNAGL, MAX JOSEF, born at Burghausen, Bavaria, in 1694, died in Vienna, March 22, 1762. Landscape painter, pupil of his step-father, Joseph Kammerlohr. Travelled, and settled in Vienna. His figures were painted by Janneck and K. Aigen. Works: Six Landscapes, Vienna Museum; St. Anna, Frauenkirche, Alten-Oetting; Hunting Party riding to Falcon Chase, Huntsmen by Dead Game, Aschaffenburg Gallery; Landscapes with Figures (2), Schleissheim Gallery.—Wurzbach, xxx. 30; Nagler, xv. 261.

SCHIÖTT, HEINRICH, born at Elsinore, Dec. 17, 1823. Portrait and genre painter, pupil of Copenhagen Academy, where he won two medals in 1846; visited Paris, London, and Italy in 1850, and after his return painted several members of the royal family; afterwards visited Norway and Iceland, and in 1872–73 Egypt, Palestine, Greece, and Italy. Member of Copenhagen Academy in 1854; professor in 1866. Works: Portrait of Lund (1854); Genre Scenes from Norse Country Life; Landscapes and Architectural Views in Egypt and Syria.—Weilbach, 613.

SCHIRMER, (AUGUST) WILHELM (FERDINAND), born in Berlin, May 6, 1802, died at Nyon, on Lake Geneva, June 8, 1866. Landscape painter, pupil of Berlin Academy, and greatly influenced by Schinkel; studied in Italy in 1827–30, allied with Koch, Reinhardt, and Turner; in 1831 opened a studio in Berlin, which attracted many pupils; in 1835 became member, in 1839 professor, and in 1852 senator of the Academy; visited Italy again in 1845 and 1865, when he fell seriously ill at Rome and died on his way home. Works: Tasso's House in Sorrento (1837), Park Landscape (1856), Coast near Naples (1864), National Gallery, Berlin. In fresco: Pyramids of Memphis, Corridor in Pyramid of Cheops, View of Ægina with Temple, View of Phigalia with Temple (1850), New Museum, ib. —Dioskuren, 1866; Jordan (1885), ii. 200; Kunst-Chronik, i. 101; Rosenberg, Berl. Malersch., 326.

SCHIRMER, JOHANN WILHELM, born at Jülich, Rhenish Prussia, Sept. 5, 1807, died in Carlsruhe, Sept. 11, 1863. Landscape painter, pupil of Düsseldorf Academy under Schadow, when he studied history painting, until Lessing's landscapes induced him to take up that branch of art, in which he became famous as a representative of historical landscape in the style of Poussin; visited Belgium (1830), the Black Forest and Switzerland (1835), Holland (1837), Normandy (1838), Italy (1839); became in 1830 assistant professor, in 1839 professor at Düsseldorf Academy, and in 1853 director of the Carlsruhe Art School, which he reorganized. Member of Berlin and Dresden Academies. Works:



Lonely Pond in Oak Wood (1832); Convent of St. Scholastica, six Biblical Landscapes with Life of Abraham, National Gallery, Berlin; Autumn Landscape (1834), Aremberg Gallery, Brussels; Mountain Road (1839), Darmstadt Gallery; Grotto of Egeria (1841), Park in Evening Light (1847), Nether German Landscape (1864), Leipsic Museum; Italian Landscape (1842), Inundation, Series of 26 Biblical Landscapes, Düsseldorf Gallery; Swiss Landscape (1844). Christiania Museum; Storm (1848), Prague Gallery; Moonlight with Rape of Hylas, Italian Landscape, Provinzial Museum, Hanover; Calm Evening after Stormy Day (1849), Königsberg Museum; Path on Forest Border (1850), Hamburg Gallery; Inundation in the Woods (1853), Brunswick Gallery; Via Mala (1853), four Landscapes with Story of Good Samaritan (1856–57), Storm in the Campagna (1858), Carlsruhe Gallery; replica of Samaritan Cycle, Cassel Art Union; Biblical Landscape, Stuttgart Museum; North German Landscape, St. Gall Museum.—Andresen, ii. 303; Förster, v. 406; Jordan (1885), ii. 199; Wolfg. Müller, Düsseldf. K., 323; Riegel, D. Kunststud., 365; D. Rundschau, xi. 381; xii. 34, 233; Springer, Gesch., 171; Zeitschr. f. b. K., i. 158.

SCHISCHKIN, JOHANN, born at Jelabuga, Government of Viatka, Jan. 13, 1827. Landscape painter, pupil of Moscow Art School and St. Petersburg Academy, where he won the first prize in 1863, and of which he became a member in 1866. Professor in 1873; Order of Stanislaus. Works: Dilapidated Bridge (1868); Pine Forest (1871); Interior of Primeval Forest (1873), St. Petersburg Academy; First Snow, Dawn in Spring (1874).

SCHLEICH, EDUARD, born at Harbach, Bavaria, Oct. 12, 1812, died in Munich, Jan. 8, 1874. Landscape painter, self-taught by study of nature in Bavarian Alps, Tyrol, and North Italy, and after the old masters in the Munich and Schleissheim Galleries. Having been dismissed from the Munich Academy as "without talent," he took for his models Etzdorf, Morgenstern, and Rottmann, and became, after the latter, the most distinguished landscape painter of the Munich school, upon which he exerted signal influence; visited France, Belgium, Hungary, and Italy. Professor in 1868; honorary member of Munich and several other Academies. Gold medal, Berlin; Order of Michael. Works: Evening Landscape, National Gallery, Berlin; Alp in Tyrol, Carlsruhe Gallery; Starnberg Lake, Darmstadt Museum; Cattle Herd crossing Water, Dresden Gallery; Alp in the Algäu, Kunsthalle, Hamburg; Isar Meadows near Munich (1861), Königsberg Museum; View in Isar Valley (1858), Village with Church and Castle, Storm near Coast, Village near Pasing, Sketches (8, 1874), New Pinakothek, Munich; Starnberg Lake, Alp in Ziller Valley, Venice by Moonlight, Schack Gallery, ib.; Moonlight near Rotterdam (1873), Germanic Museum, Nuremberg; Village Landscape, View on the Würm, Stuttgart Museum; Storm Landscape (1851); View near Dachau (1856); Moonlight Night in Normandy (1858); Isar Meadows near Munich (1860); Foggy Morning on Starnberg Lake (1860); Herrenchiem Lake (1871).—Dioskuren (1875), No. 14; Cotta's Kunstbl., 1830–40; D. Kunstbl., 1850–58; Graph. K., v. 6; Illustr. Zeitg. (1874), i. 231; Jordan, (1885), ii. 201; Regnet, ii. 181; Schack, Meine Gemäldesammlung (1884), 225; Zeitschr. f. b. K., ix. 161.

SCHLEISNER, CHRISTIAN ANDREAS, born at Lyngby, near Copenhagen, Nov. 2, 1810. Genre painter, pupil of Copenhagen Academy, where he won medals in 1831, 1833; studied while travelling

and in the Munich Gallery; returned to Copenhagen in 1842; became member of the Academy in 1852, and professor in 1858. Works: Coppersmith reading Letter to his Wife (1841); Poulterer (1842), New Pinakothek, Munich; Grandmother teaching her Grandson to Pray (1842), Schwerin Gallery; Zealand Fisherman Family (1857), Sailors in a Tavern (1861), Kunsthalle, Hamburg; Scene from Danish Sailor-Life (1848), Coppersmith in his Workshop (1859), Copenhagen Gallery.—Weilbach, 614.

SCHLESINGER, ADAM, born at Ebertsheim, Bavaria, in 1759, died in 1829. Still-life painter. Works: Currant Bush with Bird's Nest, Strawberry Plant with Snail, etc. (1820), National Gallery, Berlin.

SCHLESINGER, FELIX, born in Hamburg, Oct. 9, 1833. Genre painter, pupil of Düsseldorf Academy and of Jordan; lived for several years in Paris, and settled in Munich. Works: Peasants in Holstein preparing to go to Church (1854), Hamburg Gallery; Saved from Shipwreck; Post Office; Children at the Well (1864); Young Couple's Visit to Parents (1866); At the Jeweller's; In Danger, Out of Danger (1883).—Müller, 468.

SCHLESINGER, HENRI GUILLAUME, born in Frankfort-on-the-Main in 1814. Genre painter, pupil of the Vienna Academy, but went early to Paris, where he was naturalized and has since lived. Popular painter of light subjects. Medals: 3d class, 1840; 2d class, 1847; L. of Honour, 1866. Works: Seductions of Life, Walk to Church (1840); Spanish Guerillas, Margaret and the Tempter (1842); If Youth only Knew (1843); Harem Favourites, The Meal (1844); One of Rousseau's Days, Blind Man's Buff (1845); Bridge of Love (1846); Little Marguerite, A Harem, A Romance (1847); Voltaire's First Love (1848); Love's Confidences (1850); Improvising (1851); A Likeness Guaranteed (1853); Happiness in the Mountains, Hunting Butterflies, The Betrothed (1855); When the Masters are away (1857); Last Sitting of Charlotte Corday to the Artist Houer (1859); Foot-Bath, Temptation, The Reception (1860); Festival of the Madonna (1864); Five Senses (1865); Carmela, Reading (1866); Christmas Eve, Dead Bird (1867); Maria del Marco, Alone in the Studio (1868); Good Friends (1869); Taking Pains for Nothing (1872); Miss Mischievous (1873); Brother and Sister (1874); The Dove-cot, Jane (1875); Like Grandmother (1877); Broken Pot, Mistress's Bonnet (1879); Double Arrest (1880); Love in Old Times and Nowadays (1882); Modern Venus, Bohémienne (1884); Young Girl of Morocco (1885); The Favourite (1886).—Claretie, Peintres, 110; Larousse; Müller, 468.

SCHLESINGER, KARL, born at Lausanne in 1826. Genre and landscape painter, pupil in Hamburg of Hermann Kauffmann, in 1844 of Prague Academy under Ruben, and in 1850 of Antwerp Academy under Dyckmans; settled in Düsseldorf in 1852. Works: Emigrants going Aboard (1851), Wandering Musicians (1859), Evening on the Moselle (1863), Kunsthalle, Hamburg; Moonlight with Priest carrying Viaticum, Provinzial Museum, Hanover; Memento Mori (1880).—Meyer, Conv. Lex., xvii. 786; Müller, 468.

SCHLICHTEN, JAN PHILIPS VAN DER, flourished about 1720, died in Mannheim in 1745. Dutch school; history and genre painter, pupil of Adriaan van der Werff; painted for the Elector Charles Philip of the Palatinate. Works: St. Andrew with the Cross (1732); Village Musician (1731), Old Pinakothek, Munich; Tyrolese Peasant (1730), do. Woman, Lute-Player, Schleissheim Gallery.

SCHLOEPKE, THEODOR, born at Schwerin, March 6, 1812, died there, Jan. 13, 1878. Portrait, genre, battle, and animal painter, pupil of Berlin Academy, whence he returned to Schwerin in 1840; studied in Paris under Horace Vernet in 1847–48, and again in 1855–57; accompanied the Mecklenburg troops during the campaign in Schleswig-Holstein, and was made court painter in 1853. During his

second stay in Paris he won the favour of Napoleon III. and painted the Empress Eugénie for the palace at St. Cloud ; spent the winter of 1874–75 in Italy and painted in Rome and Pompeii landscapes and architecture pieces. Works : Stable Boy's Joy (1836), Horse Stable (1845), Ride of Witches to the Blocksberg (1853), Russian Team, Death of Niclot (1857), Skirmish near Walsmühlen in 1719, Portraits of Fritz Reuter (1866), Gustav zu Putlitz (1866), Gaston Lenthe (1868), Friedrich Kücken (1869), Count Friedrich von Schack (1875), Grand Duke Paul Friedrich, and of himself, (1876), Schwerin Gallery.—Schlie, 67.

SCHLÖSSER, HERMANN (JULIUS), born in Elberfeld, Dec. 21, 1832. History painter, pupil of Düsseldorf Academy under Karl Sohn ; took prize of Berlin Academy in 1860 ; lived several years in Paris, and settled in Rome. Gold medal, Berlin, 1870. Works : Maid of Orleans ; Venus rising from the Sea (1871) ; Thetis surprised by Peleus (1872), Kunsthalle, Hamburg ; Theseus and Ariadne ; Pandora before Prometheus and Epimetheus (1878), National Gallery, Berlin.—Müller, 469 ; Zeitschr. f. b. K., vi. 107 ; Leixner, Mod. K., ii. 14.

SCHLÖSSER, KARL, born in Darmstadt in 1836. Genre painter, pupil in Frankfort of Jakob Becker, and in Paris of Couture ; settled about 1875 in London, where he exhibits at the Royal Academy and the Grosvenor Gallery. Medal, Vienna ; Knight of Order of Merit. Works : Last Rehearsal ; Political Adversaries (1871) ; First Bottle of Champagne ; Obligatory Instruction (1875) ; Village Lawyer (1876) ; Forbidden Fruit (bought by Napoleon III.) ; Reprimand ; Advice in Need (1878), Städel Gallery, Frankfort ; The Refectory (1877) ; Carriage Accident, Grocer's Shop in Tyrol (1878) ; Political Discussion, Sunset at San Remo, Compulsory Education (1879) ; Souvenir de Palermo (1880) ; Singing Lesson, Finishing Touch, A Duet (1881) ; Out of Tune, Pianissimo, An Intermezzo (1882) ; Old Friends, A Book Worm, Palermo (1884) ; From Bordighera (1885) ; An Old Bachelor (1886).—Gaz. des B. Arts (1865), xviii. 319, 522 ; (1867), xxii. 537.

SCHLOTTHAUER, JOSEF, born in Munich, March 14, 1789, died there, June 15, 1869. History painter, pupil of Munich Academy. Painted some of the frescos in the Glyptothek after Cornelius's cartoons. Visited Rome in 1830 ; became professor at Munich Academy in 1831 ; went to Pompeii in 1844 to study ancient painting. With Fuchs he invented in 1846 stereochromy, a method of preserving the colours of frescos, used by Kaulbach in the Berlin Museum. Works : Christ crowned with Thorns ; Altarpieces (1838), Bamberg Cathedral. — Kunst-Chronik, iv. 181.

SCHMALZ, HERBERT, born in England ; contemporary. Genre and portrait painter ; exhibits at the Royal Academy and the Grosvenor Gallery. Works : Muriel, Sir Galahad (1881) ; Voices, Alas ! (1882) ; Beyond, Temple of Eros, How Long !, Idaline (1883) ; Too Late !, Queen of the May, Felice, All is Vanity (1884) ; Elaine, Denise, Souvenir de Blankenberghs (1885) ; Topsy (1886).

SCHMID, MATHIAS, born at See, Tyrol, Nov. 14, 1835. History and genre painter, pupil of Munich Academy (1856) under Schraudolph, and of Piloty in 1869, when persecution by the clergy in Tyrol on account of his liberal ideas caused him to return to Munich. Medal, Vienna, 1873. Works : Ruth going to Bethlehem (1858) ; Entombment ;

Flight into Egypt; Alpine Carters; Dealer in Sacred Images; Mendicant Monks; Collection of Confessions; Judge of Morals (1873); Removal of the Protestants of the Zillerthal; Smugglers; Flutist and Peasant Woman; Festival of the Parson's Cook (1874); Betrothal (1879); Legendary Pictures, Villa Tschavoll near Feldkirch; His Lathered Reverence, Repairing the Damage (1882); Salvation (1883); Blind-Man's-Buff (1884); Forsaken (1885); In the Picture Gallery (1886). In fresco: Three Marys at Christ's Tomb (1859), Cemetery, Innsbruck. —Allgem. Kunst-Chronik, viii. 279, 377; ix. 244; Illustr. Zeitg. (1874), ii. 343; (1877), i. 10; (1883), i. 315; Kunst-Chronik, xvii. 386; xviii. 649; xix. 352; xx. 279; xxii. 37; Kunst Alle, i. 103, 224; Zeitschr. f. b. K., xii. (Mittheilungen, v. 8); xix. 131.

SCHMIDT, HEINRICH, born at Saarbrück, Rhenish Prussia, about 1740, died in 1821. History painter, studied in Italy, where he spent most of his life, chiefly at Naples. His works show the influence of Raphael Mengs and of the French school. He was much employed by the Grand ducal court of Darmstadt. Works: Artemisia by the Ashes of her Husband (1785), View near Ronciglione in the Campagna (1792), Adam and Eve listening to the First Thunder, Diana and Callisto, Daughter of Jairus, Darmstadt Museum.

SCHMIDT, JOHANN HEINRICH, born at Hildburghausen, Feb. 11, 1749, died in Dresden, Oct. 28, 1829. Portrait painter, son and pupil of Johann Thomas Schmidt, Saxon court painter; travelled in Italy and France; became court painter in Dresden in 1775; visited Russia and different German cities. Member of Dresden Academy in 1795. Works: Assembly of Princes in Pillnitz (1791); Princess Augusta of Saxony (1783), Dresden Gallery; Pastel Portraits of Napoleon, Suwaroff, Nelson, Archduke Charles, and others.—Nagler, xv. 343.

SCHMIDT, KARL CHRISTIAN, born in Stuttgart in 1808. History painter, pupil in Stuttgart of J. G. von Müller, in Munich of Cornelius, and in Paris of Ingres. Professor at Stuttgart Art School. Works: Annunciation to the Shepherds (1839); Mary and St. John at Christ's Tomb (1844); Judgment of Christ (1861), Stuttgart Museum; Resurrection (1864).—Müller, 471.

SCHMIDT, MARTIN JOHANN, born at Grafenwörth, Nether Austria, Sept. 25, 1718, died at Krems, June 28, 1801. History painter, first instructed by his father, a sculptor, then studied after the great masters. Several of his works may be seen at the Vienna Academy, and in the Gallery at Gratz.—Mayer, Der Maler M. J. Schmidt (Vienna, 1879).

SCHMIDT, MAX, born in Berlin, Aug. 23, 1818. Landscape painter, pupil of Berlin Academy and of Karl Begas, Karl Krüger, and Wilhelm Schirmer. Travelled in Turkey, Palestine, and Egypt in 1843–44; visited the Ionian Islands in 1847, Rome in 1853, Italy and England in 1861 and 1870. Became professor at Weimar Art School in 1868, and at Königsberg Academy in 1872. Member of Berlin Academy. Gold medals, Berlin, 1858, 1868; Medal, Vienna, 1873; Orders of Crown, Red Eagle, and White Falcon. Works: Schwarza Valley, Berlin Art Union; Evening in Provence (1850); Four Periods of the Day (1852); Seraglio Gardens (1853); Moonlight on the Sea, and Forest Scene (1860); View of Nice (1861); Terracina (1863); Wood and Mountain (1868), Spree in Sultry Weather (1877), National Gallery, Berlin; Woodland Solitude (1871), Approaching Storm on Amber Coast—East Prussia (1878), Königsberg Museum; Coast near Smyrna, Schack Gallery, Munich; Swamp, Cologne Museum; Tempest on the Sea, Rostock Museum; Pastoral Scene, Dantzic Museum. In fresco: Scenes in Egypt and Greece, New Museum, Berlin.—Jordan (1885), ii. 203; Müller, 472; Rosenberg, Berl. Malersch., 328.

SCHMIDT, WILLEM HENDRIK, born at Rotterdam, April 12, 1819 (?), died at Delft, June 1, 1849. Genre, history, and portrait painter, pupil of G. de Meyer. Travelled in

Germany in 1840; became professor at Delft Academy in 1842. Works: Portrait Group of Young Ladies, Wealth and Poverty, Marriage Contract (1838); Monk comforting Sick Woman (1839); Children's School, Confession (1840); Last Moments of a Monk (1842); Monks in Meditation, Emilie of Nassau, daughter of William the Silent, Rotterdam Museum; Charles V. receiving the Extreme Unction, Ravené Gallery, Berlin; De Profundis (1845), Cologne Museum; Dutch School Room, New Pinakothek, Munich.—Immerzeel, iii. 70; Kramm, v. 1480.

SCHMITSON, TEUTWART, born in Frankfort, April 18, 1830, died in Vienna, Sept. 2, 1863. Animal painter, self-taught; went about 1850 to Düsseldorf, in 1856 to Carlsruhe, in 1857 to Berlin, visited Italy in 1860–61, and settled in Vienna. Painted especially horses. Gold medal, Brussels, 1861. Works: Tartar Horses in Snow Storm (1863), Gsell Gallery, Vienna; Thirsty Cattle, ib.; Transportation of Hungarian Mares, Ravené Gallery, Berlin; Shying Oxen (1864); Roman Cattle-Drivers (1868?); Hungarian Horses shying before Upset Vehicle, Carlsruhe Gallery; Tartar Horses shying before Dead Horse. — Wurzbach, xxx. 327; Zeitschr. f. b. K., ix. (Mittheilungen, ii. 23).

SCHMITZ, ADOLF, born in Cologne; contemporary. History painter, pupil of Städel Institute, Frankfort; formed himself after French and Belgian masters. Works: Christ and Judas, The Widow's Mite (1854); Emperor Henry III. challenging Henry I. of Lorraine; Bishop John of Speier protecting the Jews; Emperor Max on the Martin Wall. In fresco: Entry of Princess Isabella into Cologne in 1235, Legend of Marsilius, St. John's Festival in Cologne (after Petrarch), Gürzenich Saal, Cologne; Dance of Elves in Titania's Dream, Pringsheim Mansion, Berlin.—Müller, 472.

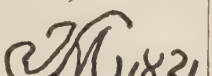
SCHNEIDER, HERMANN, born in Munich, June 16, 1846. History painter, pupil of Munich Academy, and in 1864–67 of Piloty; lived for several years in Italy, greatly influenced by his sojourn in Rome. Works: Last Moments of Mother of Louis XIV. (1867); Nymph and Satyr, Charles V. at Valladolid (1869); Venetian Banquet (1870); Audience in the Munich Grottenhof (1871); Van Dyck painting Children of Charles I. (1876); Duel on the Sea (1877); Venus and Cupids (1878), Leipsic Museum; Journey of Charles V. to San Yuste; Unlike Spouses (1881); Sick Actress (1882); Cycle of Bacchus (1883), Banquet Hall in the Drachenburg near Königswinter on the Rhine.—Müller, 473; Kunst-Chronik, xvii. 59, 307; xix. 183; xx. 704; Leixner, Mod. K., i. 105.

SCHNEIDER, JOHANN KASPAR, born at Mentz in 1754, died there in 1839. Landscape and portrait painter, pupil of Franz Josef Heideloff (1676–1772), but mostly self-taught by careful study of nature; worked in Mannheim, Erfurt, and Mentz; also painted altarpieces. Works: Wood Landscape by Moonlight, Darmstadt Museum; Old Castle on a Rock on the Rhine, New Pinakothek, Munich; Night Scene in the Woods (1786), Oldenburg Gallery. His brother Georg was also a good landscape painter.—N. Necrol. der D. (1839).

SCHNETZ, JEAN VICTOR, born in Versailles, May 15, 1788, died in Paris, March 15, 1870. History and genre painter, pupil of David, later of Regnault, Gros, and Gérard. Early abandoned the classical school, and going to Italy after 1824 painted scenes from the life of the people with much success. Member of Institute, 1837; appointed director of the French Academy in Rome in 1840; lived in Paris in 1847–52; again director in Rome in 1852–66; L. of Honour, 1825; Officer, 1843; Commander, 1866; Knight of the Papal Order of St. Gregory in 1847. Works: Good Samaritan, Jere-

miah weeping over Ruins of Jerusalem (1819); Gypsy Woman telling the Fortune of Sixtus V. (1820); replica (1829), Raczynski Gallery, Berlin; Inundation; Pasture in Roman Campagna; Brigand's Wife fleeing with her Child; Brigand's Wife Asleep; Girl confessing to a Hermit; Wounded Guelph, Costumes of Nettuno (1825); Italian Women before a Madonna; Battle of the Trebia; Sleeping Pilgrims; Women Bathing in Lake Nemi; Family of Peasants; Neapolitan Peasants; Women Harvesters listening to a Song by a Shepherd; Battle at the Hôtel de Ville, July 28, 1830; Sack of Rome in 1527; Eudes raising the Siege of Paris in 886, Battle of Cérisoles, Esther and Mordecai, Monks reading Prayers to Pisan Shepherds (1837); Procession of Crusaders, Modern Good Samaritan, Young Greek (1838); Mass in the Country; Peasants listening to a Pifferaro; Incident of the Sack of Aquilea by Attila, Young Woman weeping over her Dead Husband; Girls dressing after a Bath; Funeral of a Young Martyr; Woman Bathing; Rest in Egypt; Death and the Woodsman; Contadina Praying; Saint recalling a Child to Life; Capuchin Physician; Pifferaro's Lesson; Jeremiah; Goatherd's Betrothed; Woman Asleep in a Vineyard; Battle of Senef, Versailles Museum; St. Geneviève (Notre Dame de Bonne Nouvelle).—Revue des Deux Mondes (1855), x. 749; Larousse.

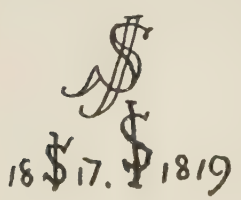
SCHNITZLER, J. MICHAEL, born at Neustadt, Bavaria, Sept. 24, 1782, died in Munich, Oct. 1, 1861. Animal painter, pupil of Augsburg Academy. Works: Partridges, National Gallery, Berlin; Dead Fowl (3), Vulture killing Dove (1860), New Pinakothek, Munich; Foreign Birds, Schleissheim Gallery. — Jordan (1885), ii. 204.



SCHNORR VON KAROLSFELD, JOHANN VEIT (Veit Hans), born at Schneeberg in 1764, died in Leipsic, April 30, 1841. History and portrait painter, pupil of Leipsic Academy under Oeser, went in 1788 to Königsberg, where through Oeser's recommendation he was soon known as a drawing master and portrait painter, but returned to Leipsic in 1790, painted miniatures, afterwards historical pictures, and illustrated the works of prominent authors. Visited Vienna and Paris in 1802, was made instructor at the Leipsic Academy in 1803, and professor and director in 1816. Works: Healing of the Sick by the Disciples, Male Portrait, Leipsic Museum.—Brockhaus, xiv. 450; Nagler, xv. 399; N. Necrol. der D. (1841).

SCHNORR VON KAROLSFELD, JULIUS, Ritter, born in Leipsic, March 26, 1794, died in Dresden, May 24, 1872. History and landscape painter, son and pupil of Johann Veit Schnorr von Karolsfeld, whom he assisted when a mere boy; then pupil of Vienna Academy, but studied especially after the early German and Italian masters. Went in 1817 to Florence and in 1818 to Rome, where he became one of the German brotherhood of the Pre-Raphaelites under the leadership of Cornelius and Overbeck, and painted some of the frescos in the Villa Massimi in 1822–27; visited Sicily, and in 1827 went to Munich as professor at the Academy; executed several monumental decorations in the Königsbau (1842), and in 1846 went to Dresden as professor at the Academy and director of the Gallery. Visited London in 1851, and was induced by Bunsen to resume his formerly planned work of illustrating the Bible, which has made his name popular in England. Member of many Academies. Grand Cross of Order of Albrecht; Knight of Order pour le mérite; Order of Michael, etc. Works: St. Roch giving Alms (1817), Leipsic Museum; The Erl-King, Schack Gallery, Munich; Visit of Zacharias to Holy Fam-

ily (1817), Visit of Ananias (1865), Conversion of Saul (1867), Dresden Gallery; Ruth and Boaz, Hamburg Art Union; Christ and the Children, Naumburg Cathedral; Marriage at Cana (1819), formerly Lord Cathcart, Scotland; Madonna (1820), Cologne Museum; Vigne near Olevano (1821); Poet of the Nibelungen Lied, Raczynski Gallery, Berlin; Domine quo vadis? Basle Museum; Marriage of Siegfried and Chrimhilde, Siegfried's Farewell, Eight Scenes from Ariosto's Roland, Carlsruhe Gallery; Scene from Nibelungen Lied (1830), New Pinakothek, Munich; Luther in Worms, Maximilianeum, ib.; Death of Barbarossa (1832); Good Samaritan (1833), Städel Gallery, Frankfort. In fresco: Cycle from Ariosto's Roland (1822-27), Villa Massimi, Rome; Cartoons for do., Carlsruhe Museum; Sketches for do., Leipsic Museum. Encaustic: Cycle from *Nibelungen* Lied (1830–50), do. from Lives of Charlemagne, Frederic Barbarossa, and Rudolf von Hapsburg (1835–42), Königsbau, Munich; two Cartoons for Nibelungen Cycle (1863), National Gallery, Berlin.—Art Journal (1865), 72; (1872), 204; Förster, iv. 223; v. 91, 428; Graph. K., i. 59; Illustr. Zeit. (1872), i. 469; Jordan (1885), ii. 204; Kugler, Kl. Schr., iii.; Kunst-Chronik, vii. 332; ix. 745; xiii. 249; Land und Meer (1872), No. 40; Nagler, xv. 404; Riegel, D. Kunststud., 210; Springer, Gesch., 80; Zeitschr. f. b. K., ii. 1, 285.



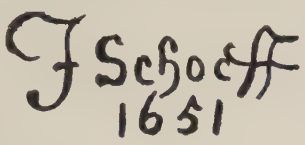
SCHNORR VON KAROLSFELD, LUDWIG FERDINAND, born in Leipsic, Nov. 11 (Oct. 11?), 1789, died in Vienna, April 30 (13?), 1853. History painter, brother of preceding, pupil of his father and of Vienna Academy, but studied chiefly Raphael and Michelangelo; visited in 1834 Munich, Tyrol, Switzerland, and Paris, and in 1837 Dresden, Weimar, and North Germany; became member of Vienna Academy in 1835 and custodian of the Belvedere Gallery in 1841. Works: Knight watching through a Window a Lady writing (1808), Gotha Museum; Mephistopheles appearing to Faust (1818), Madonna (1828), Gretchen in Prison (1834), Vienna Museum; Golo and Geneviève (1820); Huntsman-Lover Listening (1820), Gotha Gallery; The Erl-King, Loreley (1821); Coalition of Austrians and Tyrolese under Chasteler (1822); The Tyrolese under Andreas Hofer (1830), Ferdinandeum, Innsbruck; Christ before Caiaphas (1831); Maid of Orleans (1834); Liberation of Peter (1836); Finding of the Cross; Christ Feeding the Four Thousand (1839); Tristan and Isolde; Old Man in Mediæval Costume, Dresden Museum.—Andresen, v. 311; Nagler, xv. 415; Wurzbach, xxxi. 55.

SCHOBELT, PAUL, born at Magdeburg, March 9, 1838. German school; history and genre painter, pupil of Düsseldorf, Berlin, and Brussels Academies, then in Paris of Gleyre and in Berlin of Schrader; went in 1863 to Rome, where he has since resided. Works: Grave-Digger Scene in Hamlet (1860); Creation of Eve; Neapolitan Marriage Suit; Flora with Genii of Spring; Venus and Bellona (1879), National Gallery, Berlin; Rape of Proserpine (1882).—Jordan (1885), ii. 207; Müller, 474; Kunst-Chronik, xviii. 88.

SCHÖDL, MAX, born in Vienna in 1834. Genre and still-life painter, pupil of Vienna Academy under Friedländer; visited Paris, London, and Italy. Medal, Vienna, 1873. Works: At the Hotel, Tea (1869); Antiquities, Dessert (1870); do., and Before Masked Ball; Fish, Lobster (1871).—Wurzbach, xxi. 75.

SCHÖDLBERGER, JOHANN NEPOMUK, born in Vienna in 1779, died there, Jan. 26, 1853. Landscape painter, self-taught, with Claude Lorrain and Poussin for his models; member of Vienna Academy in 1813; visited Italy in 1817. Works: Capuchins burying Friar, Interior of Italian Church (1830), View in Moravia (1829), View of Traun Falls (1830), Vienna Museum; Landscape, Grätz Gallery.—Nagler, xv. 420; Wurzbach, xxxi. 70.

SCHOEFF, J., flourished at The Hague about 1640–60. Dutch school; landscape painter, whose style suggests the manner of Jan van Goyen, but even more of Pieter Molyn and Joris van der Hagen; bought the freedom of the city at The Hague in 1641. Works: Wood Landscape with Wanderers (1651), Schwerin Gallery; one (1641), A. Bredius, Amsterdam; River Landscape (1649), Van Gelder, The Hague; two (dated), Professor Lemcke, Aix-la-Chapelle.



—Schlie, 576; Zeitschr. f. b. K., vii. 175, 354; xvi. 60; xvii. 128.

SCHOEVAERDTS, MATHYS (Mathieu), born in Brussels about 1665, died there (?). Flemish school; landscape painter, pupil of A. F. Boudewyns in 1682; master of Brussels guild in 1690, its dean in 1692–94. Works: Landscapes with figures (2), Louvre; Promenade of the Fattened Ox, Fish Market, Brussels Museum; Village Kirmess, Berlin Museum; View of St. Cloud, Schleissheim Gallery; Fruit Market, Fish Market, Stockholm Museum; Landscape with Figures, Uffizi, Florence.—Fétis, Cat. Brussels Mus., 447; Kramm, v. 1482; Michiels, ix. 345.

SCHOLTEN, HENDRIK JACOBUS, born at Amsterdam, July 11, 1824. History and genre painter, pupil of Petrus Jacobus Greive. Works: The Widow of Oldenbarneveldt imploring Mercy of Prince Maurice for her Son (1855); Cornelis de Witt compelled to Annihilate the Eternal Edict (1857); Lady Jane Grey seeing her Husband led to the Scaffold; Plancius the Inventor of Sea Charts (1861); Preparations for the Journey; Morning Walk, Sunday Morning, Museum, Amsterdam; Stable with old Huntsman by his Dead Horse, Museum Fodor, ib.

SCHOLTZ, JULIUS, born at Breslau, Feb. 12, 1825. History painter, pupil of König in Breslau and of Dresden Academy under Julius Hübner. Visited Belgium and France; painted portraits in St. Petersburg for several months; settled in Dresden, where he is professor at the Academy. Member of Berlin Academy. Gold medal, Berlin. Works: Old Woman Praying (1850); Choir Boy (1854); Officer's Widow with her Children at Church (1859), New Pinakothek, Munich; Uhland's "Three Men crossed over the Rhine;" Episode of the Italian War (1859); Last Banquet of Wallenstein's Generals (1861), Carlsruhe Gallery; Volunteers of 1813 before Frederick William IV., Breslau Art Union; replica (1872), National Gallery, Berlin. In fresco: Life of Duke Albert, Albrechtsburg, Meissen.—Jordan (1885), ii. 208; Kaulen, 87.

SCHÖN, FRIEDRICH WILHELM, born at Worms in 1810, died at Munich in 1868. Genre painter, pupil of Munich Academy in 1832, took up painting in 1838, having at first (since 1826) practised lithography at Darmstadt and Carlsruhe; painted especially night scenes by lamp- and fire-light, afterwards also social political problems, in which he displayed a subtle knowledge of human character. Works: Girl Reading; Going to Church in the Berner Overland; Domino Players (1845); Sunday Morning in Black Forest (1846), Darmstadt Museum; Conversation in Peasant Room (1849), New Pinakothek, Munich; Return of the Soldier (1857); Scene from Hebel's Karfunkel; Southern Emigrants in North German Port; Artists' Union (with 50 portraits).—Cotta's Kunstbl. (1840–45); D. Kunstbl. (1850–57); Dioskuren (1860).

SCHÖN, MARTIN. See *Schongauer*.

SCHÖNBERGER, LORENZ, born at Vöslau, near Vienna, about 1770, died at Mentz in 1847. Landscape painter, pupil of Vienna Academy under Wutky. Visited Bohemia and Switzerland; resided some time in Italy, and went to Paris in 1804. Lived in Vienna, but travelled often in Germany, Holland, Belgium, and England. Member of

Amsterdam Academy. Works: Sunset on Bay of Baiæ (1804), Museum, Vienna; Snow Mountains over an Alpine Lake, Waterfall, Czernin Gallery, ib.; Waterfall of Terni, Joanneum, Gratz; Four Periods of the Day, Vienna; Sunset (1810), do. by the Sea (1817), Lonely Lake, Waterfall at Noon, Moonlight Night by the Sea (1812), View of Florence at Sunset, do. by Moonlight, Darmstadt Museum; Falls of the Rhine near Schaffhausen, Schleissheim Gallery.—Wurzbach, xxxi. 128.

SCHÖNBRUNNER, KARL, born in Vienna, Oct. 4, 1832, died at Hirschstetten, near Vienna, Feb. 21, 1877. History painter, pupil of Vienna Academy, of Rahl, and of Führich; copied afterwards in Italy the old masters, especially Giorgione and Titian; lived in Rome in 1862–72 and returned to Vienna. Works: Godfrey of Bouillon laying down his Arms at Holy Sepulchre (1852); Bishop Ambrose and Emperor Theodosius (1859); St. Augustine and the Boy (1864); Tasso's Leonora (1867); Life and Art (1870). —Kunst-Chronik, xiii. 546; Meyer, Conv. Lex., xvii. 789; Wurzbach, xxxi. 142.

SCHÖNFELD, HEINRICH, born in Dresden in 1809, died in Munich in 1845. Architecture painter, pupil of Dresden Academy. First painted theatre decorations; went to Munich in 1830, devoted himself to architecture painting, and travelled for sketches in Germany, Italy, Switzerland, Austria, and Holland. Mediæval German buildings were his favourite subjects. Works: Old Butcher's Quay in Strasburg (1840), New Pinakothek, Munich; Market-Place of Basle (1839); Cathedrals of Bacharach, Limburg, and Erfurt.—Nagler, xv. 471.

SCHÖNFELDT, JOHANN HEINRICH, born at Biberach, March 23, 1609, died in Augsburg about 1680 (1695?). German school. History and landscape painter, pupil of Johann Sichelbein, afterwards studied in Rome, and after his return worked at Lyons, Munich, Bamberg, Salzburg, Vienna. Works: Assumption, Augsburg Cathedral; Crucifixion, Würzburg Cathedral; Reconciliation of Jacob and Esau, replica, and Gideon watering his Flocks, Sacrifice of Minerva, Vienna Museum; Shepherd's Festival, Battle of the Giants, Two Musical Parties, Dresden Gallery; Last Judgment, Brunswick Gallery; Seleucus and Antiochus, Oldenburg Gallery; Sacrifice to Diana, Schleissheim Gallery.—Kugler (Crowe), ii. 528; Nagler, xv. 469.

SCHONGAUER, MARTIN, commonly called Hipsch Martin or Martin Schön, born at Colmar about 1446, died there, Feb. 2, 1488. German school. History and portrait painter, probably pupil of Rogier van der Weyden in Flanders. Was the greatest German painter and engraver of the 15th century. Works: *Madonna* of the Rose Hedge (1473), St. Martin's, Colmar; two Altar-Wings with Annunciation, Museum, ib. (the 16 panels in the Museum attributed to him are probably by his scholars); Nativity, Old Pinakothek, Munich; do., Vienna Museum. None of the works in the Louvre, Madrid, and Brussels Museums, and in the National Gallery and South Kensington Museum, London, are authenticated. — Academy (1880), ii. 335; Allgem. Zeitg. (1880), Nos. 129, 156; L'Art (1881), iii. 272; Ch. Blanc, École allemande; Dohme 1ii.; Gaz. des B. Arts (1859), iii. 257, 321; (1881), xxiii. 95; Heideloff, K. des Mittelalt. in Schwaben, 117; Jahrb. der köngl. preuss. Kunstsammlg., iv. 131; Kugler (Crowe), i. 134; D. Lit. Zeitg. (1881), 20; Ménard, L'Art en Alsace-Lorraine, 72; Repert. f. K., vii. 31, 167; Schnaase, viii. 391; Woltmann,

Kunst im Elsass, 226 ; W. & W., ii. 104 ; Wurzbach, Martin Schongauer (Vienna, 1880) ; Zeitschr. f. b. K., i. 258; xvi. 74 ; xxii. 34

SCHÖNHERR, KARL GOTTLOB, born at Lengefeld, Saxony, Aug. 15, 1824. History painter, pupil of Dresden Academy under Julius Hübner, then studied in Rome. Professor at Dresden Academy. Works: Raising of Tabitha by Peter (1855), Dresden Gallery ; Christ's Return, Church in Lösing, Saxony ; Christ on the Mount of Olives, Altarpiece, Cherson, Russia.—Müller, 475.

SCHÖNLEBER, GUSTAV, born at Bietigheim, Würtemberg, in 1852. Landscape and architecture painter, pupil of Kurtz in Stuttgart and of Adolf Lier in Munich ; travelled in Italy and Holland. Professor in Carlsruhe in 1880. Medal, Munich, 1879. Works: Italian Coast Study ; Fishers' Return ; Dantzic Fish Market ; Harbour of Genoa ; Rotterdam ; Ostend Canal ; Suabian Imperial City ; Venetian Fishing Boats (1871), Hamburg Gallery ; Harbour of Ostend (1879) ; View of Flushing at Low Tide (1881), Dresden Museum ; Evening near Dordrecht, Stuttgart Museum ; Spring in Suabia, High Water in the Neckar (1884). —Müller, 475 ; Meyer, Conv. Lex., xxi. 808 ; Kunst-Chronik, xvii. 380 ; Zeitschr. f. b. K., xix. 158 ; xx. 72.

SCHÖNMANN, JOSEF, born in Vienna, April 19, 1799, died there, May 26, 1879. History painter, pupil of Vienna Academy, which sent him to Rome in 1832. Honorary member of Accademia dei Virtuosi, Rome, in 1838 ; member of Vienna Academy in 1848. Works: Death of Dido (1822) ; Hector calling Paris to Battle (1828); Holy Family (1833), Vienna Museum ; St. Joseph (1835), S. Antonio, Trieste ; Portrait of Count Franz Saurau, Joanneum, Grätz. In fresco: The Great Prophets, Altlerchenfeld Church, Vienna.—Wurzbach, xxxi. 167.

SCHÖNN, ALOIS, born in Vienna, March 11, 1826. Genre painter, pupil of Vienna Academy under Führich and Leander Russ. Went through the Italian campaign of 1848 and the Hungarian War ; studied in Paris in 1850–51 ; then travelled in Syria, Egypt, Nubia, and Arabia, returning home by way of Italy, and visited Hungary in 1856. Gold medal in Berlin ; medal in Munich ; Order of Franz Joseph. Works: Return from Skirmish at Ponte Tedesco (1848) ; Hungarian Family returning Home after War (1849) ; Evening on the Nile (1852) ; Departure of Tyrolese Students from Vienna in 1848 (1864), Ferdinandeum, Innsbruck ; Gypsy Camp (2, 1857), Coburg Gallery, Vienna ; Storming of Lodrone (1850), On the Coast of Genoa (1872), Museum, ib. ; Goose Market in Cracow (1869), Academy, ib. ; Scene in Persecution of Jews (1870) ; Festival in Capri, Fish Market at Chioggia, do. in the Ghetto at Rome (1871) ; Scene before Wine Depot in Monte Testaccio (1882) ; Market in Bosnia, do. in Tunis (1883).—Wurzbach, xxxi. 98 ; Kunst-Chronik, xvii. 261 ; xviii. 510 ; Zeitschr. f. b. K., iv. 259 ; vi. 213 ; viii. (Mittheilungen, i. 40).

SCHOOL OF ATHENS, *Raphael*, Camera della Segnatura, Vatican, Rome ; fresco, arched top, H. 16 ft. × 26 ft. 8 in. The Triumph of Science ; companion to the *Dispute* of the Sacrament, which represents the Triumph of Religion. A vast portico, the arcades of which are pierced with niches filled with statues ; those in front, Apollo and Minerva ; in the centre, Plato, with Aristotle beside him, is expounding to disciples standing around, while Diogenes lies on the steps, with Aristippus passing him talking to Epicurus ; at left, on steps, Alcibiades, Xenophon, and others, listening to Socrates ; below them, Pythagoras, with his wife Theano, his son Telauges, and his pupil Archytas, Anaxagoras standing, Heraclitus sitting alone, and Democritus or Epicurus by base of pillar ; at right, on steps, Pyrrho, Arcesilaus, and others, and below them Archimedes (portrait of Bramante) teaching geometry, and Ptolemy and Zoroaster standing beside Raphael and Perugino. Painted in 1511. Called also Philosophy. Studies in Albertine College, Vienna, and Louvre ;

cartoon in Ambrosian Library, Milan. Vasari says the fresco represents the union of Theology and Philosophy through Astronomy, and points out St. Matthew in the so-called Pythagoras. Giorgio Mantovano (1560) engraved it under the title of St. Paul disputing with Stoics and Epicureans. It has also been said to represent St. Paul preaching at Athens. Engraved by Volpato; G. Ghisi.—Vasari, ed. Mil., iv. 331; Müntz, 327; Passavant, ii. 79; Springer, 172; Kugler (Eastlake), ii. 428; Perkins, 123.

SCHOOL, EVENING (De avondschool), Gerard *Dou*, Amsterdam Museum; wood, H. 1 ft. 9 in. × 1 ft. 4 in. The teacher, seated behind a table at left, is talking, with his left forefinger raised; in his front, a boy, his figure lighted by the flame of a candle on the table and a lantern on the floor, is leaning over a book; other pupils in foreground at left, and in background; above, a curtain, draped to right. G. van der Pot sale, Rotterdam (1808), 17,500 francs.

SCHOOL OF LEGISLATION, George Frederick *Watts*, Dining Hall of Lincoln's Inn, London; fresco, H. 40 ft. × 45 ft. The great legislators of the world, Confucius, Moses, Justinian, and others, thirty-three figures in all, grouped in a manner obviously inspired by Raphael's School of Athens. A grand work, allied in conception and drawing to the Roman and in colour to the Venetian school. It is surpassed in size among modern works only by Cornelius's *Last* Judgment, at Munich. — Portfolio (1870), 66.

School of Athens, Raphael, Camera della Segnatura, Vatican, Rome.

SCHOOL OF LOVE. See *Cupid*, Education of.

SCHOOL, TURKISH (École turque), Alexandre *Decamps*, Fodor Museum, Amsterdam; canvas, H. 3 ft. 10 in. × 3 ft. Interior, with the turbaned pedagogue seated on a divan and the children disposed in various groups. Painted in 1846; formerly in collection of Marquis Maison; acquired in Paris, 1857. Decamps painted a similar

subject in water-colour, Salon of 1842. His Turkish School Dismissed (Sortie de l'école turque) was sold at Comtesse Lehon sale (1861) for 34,000 francs.

SCHOONJANS, ANTHONIE, born in Antwerp in 1650, died in Vienna, 1726. Flemish school; portrait and history painter, pupil of Erasmus Quellinus; went early to Rome and thence to Vienna, where he became court painter to Leopold I., and, on account of his skill as a portrait painter, was invited to England. He also lived at The Hague, Amsterdam, and as court painter at Düsseldorf, whence he returned to Vienna on the death of the Elector John William. He was one of the boldest mannerists of his time, and not without merit in painting the nude. Works: Narcissus, Girl with Bird, Old Woman with Basket, do. with Book, Artist's Portrait, Schleissheim Gallery; Job and his Wife (1710), Augsburg Gallery; St. Jerome, St. Sebastian, Germanic Museum, Nuremberg.—Michiels, v. 93; Nagler, Mon., i. 502.

SCHOOTEN, JORIS VAN, born in Leyden about 1587, died after 1650. Dutch school; history and portrait painter, pupil of Coenrad van der Maes at Leyden; painted large archery pieces full of character and expression, good colouring, and chiaroscuro; also a few biblical subjects in an Italianized style. Works: Adoration of the Magi, Amsterdam Museum; Allegory on Plague in Leyden, 1574 (1643), Tabula Cebetis (1624), Group Portraits of Officers of Archers' Company (7, 1626–28), Captains of Civic Guard (1650), Leyden Museum.—Kramm, v. 1491; Kugler (Crowe), ii. 357; Riegel, Beiträge, i. 127.

SCHÖPF, JOSEF, born at Telfs, Tyrol, Feb. 2, 1745, died at Innsbruck, Sept. 15, 1822. History painter, pupil of Martin Knoller in 1768; was in 1776–83 in Rome, where he was influenced by Raphael Mengs; then settled in Innsbruck, but visited many places to paint frescos. Occasionally mentioned in Goethe's essays. Monument erected to him at Telfs in 1875. Works: Madonna, Coronation of the Virgin, Christ on the Cross, John the Baptist, Venus with the Dove, Figure Study, Artist's Portrait, three other Male Portraits, Ferdinandeum, Innsbruck; St. Benedict, Schleissheim Gallery; Evening in the Campagna; Horace Reading (1790), Lord Bristol; Christ on the Cross, Cathedral of Brixen. In fresco: Transfiguration, and others, Benedictine Church, Aschbach; Assumption, Church in Brunecken; do., St. John Nepomuk's Church, Innsbruck; do., Serviten Church, ib.; and many other Tyrolese churches.—Kunst-Chronik, xi. 125; Wurzbach, xxxi. 188.

SCHÖPFER, HANS, the younger, born in Munich, died in 1610. German school; history painter, son of a painter of same name. He became Bavarian court painter. His works are sometimes attributed to Hans Schäufelin and Albrecht Dürer. Works by Hans the elder: Margrave Philibert of Baden (1549), Old Pinakothek, Munich; do., Germanic Museum, Nuremberg; Duke Frederick of Bavaria (1546), Duchess Helena (1547), Schleissheim Gallery; Female Portrait (1540), Hohenzollern Museum, Sigmaringen. By Hans the younger: Hans Kaspar von Pienzenau (1558), Germanic Museum, Nuremberg; Countess Euphrosyne von Oettingen (1569), Regina von Lamberg (1569), Anna Schellenberg (1571), Anna von Frauenberg (1580), Schleissheim Gallery; Altarpieces for Church of the Pilgrimage, Ramersdorf, near Munich.—Nagler, Mon., iii. 587.

SCHOREEL. See *Scorel.*

SCHORN, KARL, born in Düsseldorf, Oct. 17, 1800, died in Munich, Oct. 7, 1850. History painter, pupil of Düsseldorf Academy, of Cornelius in Munich, of Gros and Ingres in Paris in 1824–27, and from 1832 of Wach in Berlin. Settled in Munich, where he was made professor at the Academy in 1847, and visited Italy. Orders of Red Eagle and St. Michael. Was the father-in-law and master of Karl Piloty. Works: Mary Stuart and Rizzio; Salvator Rosa

among Robbers (1835); Charles V. in Convent of San Yuste; Card Players (1837), and Pope Paul III. before Luther's Picture (1839), National Gallery, Berlin; Initiation of Young Monk, Puritans in Camp, Raczynski Galley, ib.; Italian Brigands Praying; Cromwell before Battle of Dunbar, Königsberg Museum; Anabaptist Prisoners before Bishop of Münster (1843–45); The Flood (1845, unfinished), New Pinakothek, Munich. In fresco: Arcades of Royal Garden, Munich.—Rosenberg, Berl. Malersch., 37; Leixner, Mod. K., i. 101.

SCHOTEL, JOHANNES CHRISTIANUS,

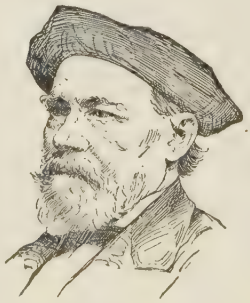
born at Dordrecht, Nov. 11, 1787, died there, Dec. 22, 1838. Marine painter, pupil of A. Meulemans and Martinus Schouman; created great enthusiasm with his first pictures in 1818, and became one of the best marine painters of his time. Member of Antwerp, Brussels, Ghent, Amsterdam, and Berlin Academies. Works: Marines (3), Coast View, Museum, Amsterdam; do. (2), Fishermen's Huts in the Downs, Museum Fodor, ib.; Stormy Sea, Hague Museum; View of Moerdyk, Agitated Sea, Rotterdam Museum; Dutch Coast, Berlin Museum; Agitated Sea, Carlsruhe Gallery; do., Kunsthalle, Hamburg; Rising Storm near Sea Coast, New Pinakothek, Munich; Departure of French from Dordrecht in 1814, Bombardment of Algiers in 1816 (with Schouman). — Immerzeel, iii. 75; Kramm, v. 1493; Kugler, Kl. Schr., iii.

SCHOTEL, PETRUS JOHANNES, born at Dordrecht, Aug. 19, 1808, died at Dresden, July 23, 1865. Marine painter, son and pupil of preceding, in whose footsteps he followed successfully; studied also much from nature, in France, Germany, and Belgium; became professor at the school of navigation at Medemblyk in 1830, and removed to Düsseldorf in 1856. Member of Amsterdam and Rotterdam Academies. Many prizes, medals, and orders. Works: Calm Sea with many Vessels, Ghent Museum; Leaving Roadstead of Texel in Stormy Weather; The Willem Sluice near Amsterdam, Agitated Sea, Museum, Amsterdam; Harbour of Bath in Stormy Weather, Museum Fodor, ib.; Shipwreck near Kykduin—North Holland (1847), Königsberg Museum; Agitated Sea with Boats, Schwerin Gallery.—D. Kunstbl., 1853; Immerzeel, iii.; Kramm, v. 1493.

SCHOULTZ, EMMA VON, born in Russia; contemporary. Genre and portrait painter, pupil of Friedrich Kraus in Berlin. Works: Interesting Reading (1866); The Artist and her Mother (1868); Composer's Children; Visit of Condolence (1871); Story of the Field; Quartering of Soldiers on the Retreat.—Müller, 476; Zeitschr. f. b. K., vi. 173.

SCHOUMAN, MARTINUS, born at Dordrecht, baptized Jan. 31, 1770, died at Breda, Oct. 30, 1848. Marine painter, pupil of Michiel Versteeg, and afterwards of his uncle, Aart Schouman (1710–92). Works: Explosion of Gunboat near Antwerp, Expedition to Palembang—Sumatra, Amsterdam Museum; Tempestuous Sea (2), Haarlem Museum; Marine, Raczynski Gallery, Berlin; Departure of French from Dordrecht, Bombardment of Algiers (with Schotel).—Immerzeel, iii. 78; Kramm, v. 1495; Cotta's Kunstbl., 1827, 1838.

SCHRADER, JULIUS, born in Berlin,



June 16, 1815. History painter, pupil of Berlin Academy and under W. Schadow of Düsseldorf Academy; visited Italy in 1845–47, also England, Holland, and Belgium. Became professor at Berlin Academy in 1848. Medals in Berlin (2), Paris (2d class, 1855), Weimar, and Vienna (1873).

Several orders. Member of Berlin, Vienna, and Dresden Academies. A great master of colour; his pictures are brilliant outwardly, but sometimes wanting in deeper feeling. Was the first Berlin artist to be influenced by the Belgian colourists, Gallait and De Biefve. Works: Cenci before Gregory VII. (1844), Dantzic Museum; Attempt to poison the Emperor Frederick II.; Surrender of Calais to Edward III. (1847), Parting of Charles I. (1855), *Esther* before Ahasuerus (1856), Portrait of Consul Wagener (1856), Homage of Berlin and Cologne (1874), National Gallery, Berlin; Bacchus Asleep (1846), Bacchante playing with Panthers, Ravené Gallery, ib.; Frederick the Great after Battle of Kolin (1849), Leipsic Museum; Wallenstein and Seni (1850); Jephthah's Daughter (1850), Königsberg Museum; Leonardo da Vinci's Death (1851); Children in Prayer (1852), Schwerin Gallery; Milton and his Daughters (1855); Cromwell at the Death-Bed of his Daughter (1859), Cologne Museum; Lady Macbeth walking in her Sleep (1860); Queen Elizabeth signing Mary Stuart's Death-Warrant; Mary Stuart's Last Moments; Shakespeare as a Poacher before the Judge, Stuttgart Museum; Adoration of the Magi (1884); Portrait of Cornelius (1864), do. of himself (1865), do. of Dagobert von Oppenheim, Cologne Museum; do. of the Art Historian Friedrich Eggers (1873), Schwerin Gallery; Portraits of Humboldt, Ranke, and Moltke. In fresco: First 12 Christian Monarchs, Royal Chapel, Berlin; Consecration of St. Sophia, New Museum, ib.—Jordan (1885), ii. 209; Wolfg. Müller, Düsseldf. K., 155; Müller, 476; Rosenberg, Berl. Malersch., 147; Zeitschr. f. b. K., iv. 19; v. 121; vi. 106; xx. 95.

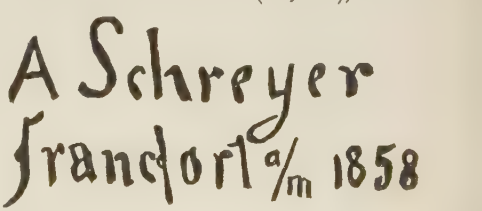
SCHRAUDOLPH, CLAUDIUS, the elder, born at Obersdorf, Algäu, in 1813. History and genre painter, brother and pupil of Johann Schraudolph, then at Munich Academy under Heinrich Hess; went with Förster to Italy, to make designs after antique frescos, then painted in Munich frescos in the Basilica and All Saints' Chapel, at Athens in the royal palace, and at Speyer in the cathedral, for which he had meanwhile made studies in Italy, whither he accompanied his brother in 1844. Afterwards joined the Benedictine Order.—Nagler, xvi. 11.

SCHRAUDOLPH, CLAUDIUS, the younger, born in Munich in 1843. History and genre painter, son and pupil of Johann Schraudolph, and of Munich Academy under Heinrich Hess. Lived in Dresden in 1865; fought in the campaign of 1866, and in Franco-German War (1870–71). Became director of Stuttgart Art School in 1883. Medal, Munich, 2d class, 1883. Works: St. Elizabeth distributing Bread; Munich Brewery; Pensive Maiden at Piano; Easter Procession from Faust; Quartet on Venetian Terrace; Dolce far niente; Decorative Paintings in Munich houses.—Meyer, Conv. Lex., xxi. 809; Reber-Pecht, iii. 290.

SCHRAUDOLPH, JOHANN, born at Oberstdorf in Algäu in 1808, died May 31, 1879. History painter, pupil of Munich Academy under Schlotthauer and Cornelius. Helped paint the frescos of many Munich buildings; went to Rome in 1844; after his return decorated the cathedral at Speyer. Orders of St. Michael, Maximilian, and Bavarian Crown. Works: Two Pictures with Hovering Angels, Basle Museum; Peter's Catch of Fish (1865),

Christ healing the Sick (1862), Ascension, Madonna and St. John, Mary and Mary Magdalen at Golgotha (1863); St. Agnes and Lamb (1842), Madonna and Child (1840), Two Pictures of Hovering Angels, New Pinakothek, Munich. In fresco: Portions of Glyptothek, Munich; All Saints' Church, ib.; Basilica, ib.; Decoration of the Cathedral (1846–53), Speyer.—Kunst-Chronik, xiv. 616.

SCHREYER, ADOLF, born in Frankfort-on-the-Main, May 9, 1828. Animal painter, pupil of Städel Institute, Frankfort; studied the horse in the riding-school and anatomically, then in Stuttgart, Munich, and Düsseldorf; travelled in 1848 with Prince Thurn and Taxis through Hungary, Wallachia, and Southern Russia; accompanied the Austrians on the march through the Danubian principalities in 1854; visited Syria and Egypt in 1856, Algiers in 1861; lived in Paris until 1870, when he settled at Kronberg, near Frankfort; lives alternately there and in Paris. Member of Antwerp and Rotterdam Academies. Medals: Brussels, 1863; Paris, 1864, 1865, 1867; Munich, 1876; Order of Leopold, 1866; court painter to Grand Duke of Mecklenburg, 1862. Works: Artillery attacked by Prussian Hussars (1854), Ravené Gallery, Berlin; Wallachian Transportation Train in Rainy Weather, Kunsthalle, Hamburg; Battle near Waghäusel, Baden, in 1849 (1858), Cannon drawn up Steep Hill (1861), Schwerin Gallery; Cossack Horses (1864), *Charge* of Artillery of Imperial Guard (1865), formerly in Luxembourg Museum; Battle of Komorn; Prince Thurn and Taxis wounded at Temesvár; Cuirassiers' Attack in Battle on the Moskwa, 1812; Horses on the Puszta; Wet Day in Moldavia; Travelling in Russia; Wallachian Peasants crossing Ford; Wallachian Stable on Fire; Tunisian Cavalry (1883). Works in United States: Arabs Resting, Arabs Retreating, W. H. Vanderbilt, New York; Horses at Fountain, Abd-el-Kader leaving Constantinople, J. J. Astor, ib.; Wallachian Teamsters, Watering-Place, William Astor, ib.; Arabs on March, Desolation, Miss C. L. Wolfe, ib.; Wallachian Team, Halting-Place, August Belmont, ib.; Winter in Wallachia, J. H. Stebbins, ib.; Noon Rest, R. Hoe, ib.; Cossacks in Snow, M. Graham, ib.; Wallachian Team in Snow, W. Rockefeller, ib.; Russian Inn, T. R. Butler, ib.; Alarm, J. W. Drexel, ib.; Danger, M. K. Jesup, ib.; Burning Stable, D. O. Mills, ib.; Horses at Fountain, C. P. Huntington, ib.; Travelling in Russia, Attack, C. S. Smith, ib.; Wallachian Teamsters, H. V. Newcomb, ib.; Arabs in Desert, Samuel Hawk Collection, ib.; Gypsy Boy with Horse, L. Tuckerman, ib.; The Halt, H. C. Gibson, Philadelphia; Cold Day, Retreat, L'Embourbe — Plains of Hungary, W. T. Walters, Baltimore; Watering-Place, Corcoran Gallery, Washington. In the Morgan sale, New York, 1886, were sold: Wallachian Pack-Horses ($4,300), Arab Scout ($3,500), Wallachian Post Station ($1,150), Arab at Fountain ($3,100).—Illustr. Zeitg. (1865), i.; Gaz. des B. Arts (1864), xvii. 369; (1865), xviii. 511; (1867), xxii. 540; Kaulen, 91; Kunst-Chronik, xvii. 37; Zeitschr. f. b. K., viii. (Mittheilungen, i. 59).



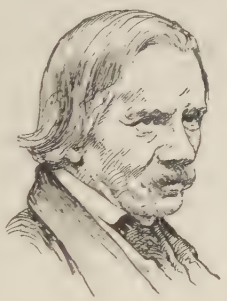
SCHRICK, MARSEUS VAN. See *Marseus.*

SCHRÖDL, ANTON, born at Schwechat, near Vienna, in 1825. Animal and landscape painter, probably studied in Vienna; visited Styria and Upper Austria. His works, marked by careful execution, are to be found in many private collections. Works: Storm

on the Lake, View near Hallstadt (1851); Animals Resting (1855); Hungarian Puszta (1862), Count Edmund Zichy; In the Stable (1870); Sheep and Rooster, Dead Stag, Dog Resting, Pheasants and Partridges, Stable Interior at Leopoldsdorf (1872).—Müller, 478; Wurzbach, xxxi. 344.

SCHRÖDL, NORBERT, born in Vienna in 1842. Genre and portrait painter, pupil of Jacob Becker; paints with ingenious treatment ideal figures and portraits; has also attempted historical subjects, landscapes and animal pieces. Works: Symbolical Figures of Night and Day; Rape of the Sabine Women; Four Illustrations of "Who does not love Wine, Woman, and Song?" (1879).—Rosenberg, Berl. Malersch., 320.

SCHRÖDTER, ADOLF, born at Schwedt, in the Uckermark, June 28, 1805, died in Carlsruhe, Dec. 9, 1875. Genre painter, pupil of his father and of Berlin Academy, and in 1829 of W. Schadow in Düsseldorf. Went to Frankfort-on-the-Main in 1848, returned to Düsseldorf in 1854; called to Carlsruhe as professor in 1859, retired in 1872. One of the happiest representatives of humour in German art. Works: Wine Testing, (1822), Rhenish Tavern (1833), Don Quixote (1834), Scene from Shakespeare's Henry V. (1839), Forest Smithy (1841), National Gallery, Berlin; Till Eulenspiegel as Baker, Ravené Gallery., ib.; The Seasons, Primeval Forest in Brazil, Carlsruhe Gallery; Baron Münchausen relating his Hunting Adventures (1842), Kunsthalle, Hamburg; Scene from Till Eulenspiegel (1844), Königsberg Museum; Don Quixote and his Dulcinea (1858), Düsseldorf Gallery; Falstaff in Tavern (1859), besides other pictures of the same character; subjects from Münchausen and Till Eulenspiegel; Two Monks in Convent Cellar (1863); Hans Sachs (1866); and numerous illustrations for books.—Kunst-Chronik, xi. 289; Jordan (1885), ii. 210; Blanckarts, 93; Nagler, xvi. 24; Reber, ii. 239; Land und Meer (1875), ii. 935.



SCHRÖTER, KONSTANTIN, born at Schkeuditz, Prussian Saxony, March 21, 1795, died in Berlin, Oct. 18, 1835. Genre painter, pupil of Leipsic and Dresden Academies, and of Pochmann. Returned to Leipsic in 1819; lived by portrait painting until he took to genre, on advice of the elder Schnorr, and settled in Berlin in 1826. Works: Violin Lesson (1828), National Gallery, Berlin; Mother and Daughter Spinning; Auction of a Painter's Effects (1832); Jewish Family Resting (1834); Village School (1835).—Jordan (1885), ii. 211: Nagler, xvi. 30.

SCHROTZBERG, FRANZ, born in Vienna in 1811. Portrait painter, pupil of Vienna Academy; influenced by Karl Markó. Visited Italy in 1837, Germany and Belgium in 1842, and later Italy again, Paris, and London. Very fashionable painter for many years; has been called the Austrian Winterhalter. Member of Vienna Academy; Franz Joseph Order. Works: Leda and Swan (1839), Vienna Museum; Empress Elizabeth of Austria, Duchess Therese von Würtemberg, Archduchess Mathilde of Austria (1867), New Pinakothek, Munich; and numerous other portraits.—Wurzbach, xxxii. 18; Müller, 478.

SCHTSCHEDRIN, SILVESTER FEDOROVICH, born in St. Petersburg in 1791, died at Sorrento in 1830. Landscape painter, pupil of St. Petersburg Academy under Ivanoff and Worobieff. Visited also Germany and Italy. Works: Colosseum, Lake Nemi, Hermitage, St. Petersburg.

SCHUBACK, GOTTLIEB EMIL, born in Hamburg, June 28, 1820. Genre painter, pupil in Munich of Cornelius and Heinrich Hess in 1836–42. Studied in Rome in 1847–48; settled in 1855 in Düsseldorf, where he was influenced by Jordan. Works: Portrait of the painter Günther Gensler (1854),

Hamburg Gallery; Repentant Son; Twelve o'clock; Meeting of old Friends; New Schoolmaster; Grandfather telling a Story; and similar subjects; an Altarpiece—Christ on the Mount of Olives (1857).—Müller, 479.

SCHUBERT, FERDINAND, born in Vienna in 1824, died there in 1853. History painter, pupil of Vienna Academy. Works: Romeo and Juliet (1850); Death of the Prince of Orange; Fisher; Radt von Hapsburg showing his Soldiers to his Brother (1852), Vienna Museum.—Wurzbach, xxxii. 29.

SCHUBERT, FRANZ AUGUST, born in Dessau, Nov. 10, 1806. History and landscape painter, pupil in Dessau of Beck, then of Dresden Academy and of Munich Academy under Cornelius and Schnorr; went in 1833 to Florence, 1834 to Rome, visited Orvieto in 1836, Naples in 1838, went back to Dessau in 1839, to Munich in 1840, visited Venice in 1845, and, invited by Cornelius, settled in Berlin in 1850. Made professor by Duke of Anhalt-Dessau in 1863. Works: Jacob and Rachel, Parable of the Great Supper, Parable of Rich Man, Allegory of Faith, Love, and Hope (1834–39); Paul in the House of Peter in Jerusalem; Fall of Man (1846); Feeding of the Five Thousand (1848); Solomon's Judgment (1853), Court House, Dessau; Invention and Power of Music, Cycle Concert Hall, ib.; Entombment, and Resurrection (1866), Schlosskirche, ib.; Christ on Mount of Olives; David and Jonathan (1865); Sacrifice of Manoah (1872); Paul at the House of Lydia; Peter and Tabitha; Hagar and Ishmael.—Andresen, ii. 262; Meyer, Conv. Lex., xvii. 790.

SCHUBERT-SOLDERN, VICTOR VON, born in Prague, Aug. 15, 1834. Genre and portrait painter, pupil of Leutze in Düsseldorf in 1857, of Antwerp Academy in 1860–61, and of Cogniet in 1861–62. Lived in Italy in 1863–66, in Paris until 1870; then went to Brussels, where he became a friend of Czermak, and next settled in Dresden. Works: Tristan and Isolde (1870); Lucrezia Borgia and a Venetian Lady; A Portrait Painter (Jubilee Exhib., Berlin, 1886). —Müller, 479.

SCHUCH, WERNER, born at Hildesheim, Hanover, Oct. 2, 1843. Landscape and genre painter, self-taught. Was at first an architect, and in 1870 professor of architecture in Hanover. Began painting in 1872, copying in Dresden Gallery, and sketching in Tyrol and Italy. Studied also in Düsseldorf in 1877. Gold medal, Berlin, 1886. Professor. Works: On the Look-Out; Heath; In Time of Dire Distress (1876), National Gallery, Berlin; Robber Knights in Ambush (1877), Kunsthalle, Hamburg; Quack, Hanover Gallery; Gustavus Adolphus' Body taken to Wolgast; Ride for Life or Death; Silent Cloisters; Song is Over; Flight of Croats; Peacebreaker, Wiesbaden Gallery; Footpads (1880); Landscape with brown Heather (1881), Dresden Museum; Swedish Recruiters (1882), Königsberg Museum; Going into Winter Quarters, Close to the Enemy (1884); On Evil Ways (1885).—Jordan (1885), ii. 212; Müller, 480; Kunst-Chronik, xvii. 380, 735; xviii. 213; Kunst f. Alle, i.; Leixner, Mud. K., ii. 101; Zeitschr. f. b. K., xx. 42.

SCHUCHARDT, FERDINAND, Jr., born in New York, May 14, 1855. Genre painter, pupil of William Morgan and J. G. Brown in 1875–78. Exhibited at the National Academy since 1877. Studio in New York. Works: Song without Words (T. B. Clarke, New York); Nydia—Last Days of Pompeii (1879); Accident at the Circus (1880); Fair Client (1881); Fisherman's Children (1882); Signing the Marriage Contract, Christmas Eve (1883); Turned Away, Evening (1884); Gather ye Rosebuds, Out in the Snow (1885); Dreaming of the Sea, Before the Curtain (1886).

SCHUFRIED, DOMINIK, born in Vienna in 1810. Landscape painter, pupil of Vienna Academy. Works: Ruins of Gutenstein (1838); Mountain Landscape (1848); Peasant Family near Gutenstein (1856), Vienna Museum.—Wurzbach, xxxii. 136.

SCHÜHLEIN (Schüchlin), HANS, flourished in Ulm about 1468–1502. German school; history painter, probably a scholar of R. van der Weyden, and a master of high repute in Ulm, where he appears as senior master of a guild of painters, sculptors, etc., in 1473; he executed an altarpiece, with his pupil Zeitblom, now in a private collection in Hungary. Works: Altarpiece with Nativity, Adoration, etc. (1469), Church at Tiefenbronn, Würtemberg; Ysidor and Susanna, St. Servatius (2), David with Head of Goliath, Zacharias and Elizabeth, Munich Gallery; Anna and Cleopas, Schleissheim Gallery; six Altar-Wings, Maurice Chapel, Nuremberg; others in Augsburg Gallery and Stuttgart Museum.—Ch. Blanc, École allemande; Dohme, 1i.; Heideloff, K. des Mittelalt. in Schwaben, 117; Kugler (Crowe), i. 145; Schnaase, viii. 421; W. & W., ii. 110.

SCHULTEN, ARNOLD, born at Düsseldorf in 1809, died there, July 30, 1874. Landscape painter, pupil of Düsseldorf Academy in 1822–49, and with Scheuren, Lasinsky, Pose, Funk, and others, formed the school of landscape painters, which, under the guidance of Johann Wilhelm Schirmer, contributed essentially to the renown of the Rhenish Academy. Works: Landscape with Hunting Lodge (1831), Abbey of Altenburg (1831), Kloster Arnstein (1833), Entrance into Plain, Woodland (1834), do. with Cattle (1837), Return from the Chase (1840), Stag Hunt (1841), Kochel Lake (1842), Tegernsee (1843), Laacher Lake (1844), Brook among Rocks (1847), Pyrmont on the Elz (1848), View near Wallenstadt Lake (1852), Rhenish-Westphalian Art Union; Isola Bella in the Lago Maggiore, Villa Rosenstein near Stuttgart.—Blanckarts, 72; Wiegmann, 352.

SCHULTZ, FRIEDRICH, born in Germany; contemporary. Battle and genre painter, lives in Berlin; skilful in composition, but weak in colouring. Works: Ziethen Hussars foraging (1854); Frederick the Great in Battle of Torgau; do. in Battle of Hohenfriedberg; Peter the Great after the Battle of Poltava (1859); Bivouac in 17th Century; Prince Henry and the Bridal Pair (1862); Cupid and Psyche (1863); Crossing to Alsen; The first Bombshell at Königgrätz; King William decorating the Crown Prince with the Order pour le mérite on the Battlefield of Königgrätz. —Dioskuren (1860), 33, 255, 332, 341; Rosenberg, Berl. Malersch., 294.

SCHULTZ, HERMANN THEODOR, born at Wittstock, Prussia, in 1816. History and genre painter, pupil in Berlin of Wach and of Blechen; painted frescos in the Old Museum at Berlin after the sketches of Schinkel, and four scenes from the Myths of Hercules and Theseus of his own composition; also in the Royal Chapel two Prophets, and twelve Kings and Priests of the Old Testament. Among his genre pictures an Italian Woman with a Blind Boy before the Madonna is noteworthy.—Rosenberg, Berl. Malersch., 40.

SCHULTZ, JOHANN KARL, born in Dantzic, May 5, 1801, died there, June 12, 1873. Architecture and landscape painter, pupil of Dantzic Art School under Breysig, and of Berlin Academy under Hummel; went in 1823 to Munich, attracted there by Domenico Quaglio, and in 1824 to Italy, whence he returned to Berlin in 1828; was made director of Dantzic Art School in 1831, member of Berlin Academy in 1836; visited Rome again in 1839; founded in 1855 the Art Union and in 1856 the Archæological Union in Dantzic. Great gold medal for art. Honorary member of St. Petersburg Academy. Works: View in Milan Cathedral (1827), Steeple of do. (1829), National Gallery, Berlin; Choir in Königsberg Cathedral (1835), Royal Palace, ib.; replica (1837), Königsberg Museum; Castle Hohenzollern (6); Interior of Ulm Cathedral; do. of Strasburg Cathedral; View of Siena; Piazza del Gran Duca; Orvieto Cathedral; Triumphal Arch of Trajan at Ancona; Street of Tombs in Pompeii; Königsberg Cathedral; Artus Hof in Dantzic.—Andresen, ii. 141; Jordan (1885), ii.

213 ; Kunst-Chronik, v. 153 ; vii. 307, 423 ; viii. 619 ; Land und Meer (1873), ii. 383.

SCHULZ, JULIUS, born in Germany ; contemporary. Hunt, landscape, and military genre painter ; lives in Berlin ; attractive through his humorous touch. Works : Stag Hunt ; Winter Landscape with Huntsmen ; Cuirassiers on the March, Uhlans by Peasant Cottage, Royal Palace, Berlin ; Drunken Cossack ; Prince Blücher and Count Nostitz at Ligny.

SCHULZ, KARL FRIEDRICH, born at Selchow, Brandenburg, Nov. 2, 1796, died in Neu-Ruppin, March 3, 1866. Genre and landscape painter, pupil of Berlin Academy. Fought in the wars of 1814–15 ; travelled in Holland, France, and England in 1821. Became professor in Berlin in 1840 ; visited Munich in 1841, and studied glass painting. In 1847 went to St. Petersburg. Sometimes called Jagd-Schulz, owing to his fondness for hunting scenes. Works : Cossacks ; Quartering of Troops (1828) ; English Brig on the North Sea at Cuxhaven (1831), Tempest on Sea off Calais (1831), Poachers (1831), National Gallery, Berlin ; Mouse-Trap Vender and Peasant Woman (1836), Weimar Museum ; Return from the Chase ; Deer in Forest ; Dead Birds (1834), Game Vender (1840), Königsberg Museum.—Jordan (1885), ii. 213 ; Rosenberg, Berl. Malersch., 288.

SCHULZ, LEOPOLD, born in Vienna in 1804, died at Heiligenstadt, near Vienna, Oct. 6, 1873. History painter, pupil of Vienna Academy, then (1829) in Munich of Cornelius and Schnorr ; visited Italy in 1830–31, and after his return to Munich painted in the Königsbau scenes from Hymns of Homer and Idyls of Theocritus ; returned to Vienna, where he became custodian of Count Lamberg's Gallery, and in 1844 corrector at the Academy. Works : The Christian Heroes of the First Crusade (1835) ; Martyrdom of St. Florian (1837) ; Duke Ernest the Iron wooing Cimburgis of Massovia (1850) ; Patron Saints of Austrian Monarchy (1853) ; Louis the Bavarian announcing Liberation to Frederick the Fair (1851), Vienna Museum.—Förster, v. 506 ; Wurzbach, xxxii. 183.

SCHULZ-BRIESEN, EDUARD, born at Haus Amstel bei Neun, Düsseldorf, May 11, 1831. Genre painter, pupil of Düsseldorf Academy and of Vautier ; studied for one year (1851) at Antwerp, then painted portraits in different cities, and settled at Düsseldorf in 1871. Works : Copyist ; Children's Carnival ; Lost Honour ; In the Gentlemen's Room ; Differences ; For Examination ; Dainties ; Court Room Scene, Düsseldorf Gallery ; Captured Gypsies, Divine Service in the Country (Jubilee Exhib., Berlin, 1886).—Meyer, Conv. Lex., xvii. 794 ; Land und Meer (1884), i. 499.

SCHUMACHER, KARL (GEORG CHRISTIAN), born at Doberan, Mecklenburg-Schwerin, May 14, 1797, died at Dresden, June 22, 1869. History painter, pupil of Rudolf Suhrlandt, but really self-taught, then studied at Dresden Academy in 1819–1821, and in Rome in 1821–25 ; visited Naples, Orvieto, Perugia, Florence ; after his return settled in Dresden, but was called to Schwerin by the Grand Duke in 1830 to paint frescos, became court painter, lived again in Dresden in 1852–55, returned to Schwerin, where he became blind, in 1863. Works : Holy Family (1821), Adoration of the Magi (1826), Return of Henry the Pilgrim (1836), Battle at Gransee (1839), Departure of Henry the Pilgrim (1857), Gallery, Schwerin ; Henry the Lion (1842), The Three Faculties, Grand-ducal Palace, ib. In fresco : The Seasons, Loggia, ib.—Andresen, ii. 121 ; Förster, v. 534.

SCHUMANN, KARL FRANZ JACOB HEINRICH, born in Berlin, Aug. 8, 1767, died there, Sept. 27, 1827. History painter, pupil at Berlin Academy of Johann Christoph Frisch, went in 1795 to Italy ; became senator, and professor of anatomy at the Berlin Academy in 1801 ; professor of painting in the royal gallery in 1815, and secre-

tary of the Academy in 1816. Works: Burggrave Friedrich of Zollern surrendering the Emperor; do. recognizing his Wife as Cavalry Leader (1800), Crossing of the Rhine at Caub by the Prussian Army (1826), Royal Palace, Berlin; Julius Sabinus taken Prisoner; Meeting of Alexander and Napoleon.—N. Necrol. der D. (1827), ii. 852; Rosenberg, Berl. Malersch., 43.

SCHURAVLEFF, THYRSUS SERGEVICH, born in Saratov in 1836. Genre painter, pupil of St. Petersburg Academy. Works: Unfaithful Peasant Woman; Return from the Ball; Chimney Sweep; Cook (1872); Blessing of the Bride (1874).

SCHURIG, KARL WILHELM, born in Leipsic, Dec. 17, 1818, died in Dresden, March 10, 1874. History painter, pupil in Leipsic and in Dresden of Bendemann. Visited Italy; settled in Dresden, where he became professor of the Academy in 1857. Works: Resurrection of Christ, altarpiece, Eppendorf; Bishop of Speyer protecting Persecuted Jews (1851), Dresden Gallery; Emperor Albrecht and Swiss Ambassadors (1842), Leipsic Museum; crayon drawings of the masterpieces of Dresden Gallery.—Kunst-Chronik, ix. 388.

SCHUSSELE, CHRISTIAN, born in Alsace about 1824, died at Merchantville, N. Y., Aug. 21, 1879. History painter, pupil of Yvon in Paris. Settled in the United States in 1847; for eleven years director of the schools connected with the Pennsylvania Academy. Works: How we won the Battle; Leisberger preaching to the Indians; Men of Progress; King Solomon and the Iron Worker.—Am. Art Rev. (1880), 46.

SCHUSTER, LUDWIG ALBRECHT, born at Berthelsdorf, Saxony, May 9, 1824. History painter, pupil of Dresden Academy under Julius Hübnerin, 1842–48; then lived in Munich, and since 1852 in Dresden. Works: Bravery of a Saxon Dragoon; Storming of Great Redoubt at Battle of Borodino, Saxon Grenadiers repulsing French Cavalry after Battle of Jena (1862), Dresden Gallery.—Müller, 482.

SCHUT, CORNELIS, the elder, born in Antwerp, baptized May 13, 1597, died there, April 29, 1655.

Flemish school; history painter, among the pupils of Rubens the one in whose works the master's style is most distinctly reflected; master of the guild about 1619; with G. de Crayer, Liemaeckere, Stadius, and Theodor Rombouts decorated in 1635 the triumphal arches in Ghent for the entry of Prince Ferdinand. Frequently painted centre figures for flower-wreaths by his friend Daniel Seghers. Works: St. Nicholas appearing to Emperor Constantine (masterpiece), Church at Willebroek, Brabant; Martyrdom of St. George, Madonna in Glory, Purification, Museum, Antwerp; Pietà, St. James's, ib.; Coronation of the Virgin, Circumcision, Assumption, St. Francis Xavier among the Indians, do. in Japan, St. Charles's, ib.; God the Father and Holy Ghost, Dead Christ, Resurrection of the Dead, St. Willebroed's, ib.; Martyrdom of St. James, Brussels Museum; Allegorical Representation of Circumcision, Ghent Museum; Alexander cutting the Gordian Knot, Lille Museum; Children Playing in a Landscape, Rotterdam Museum; Annunciation, Aschaffenburg Gallery; Beheading of St. James, Bamberg Gallery; Feast of Venus, Brunswick Gallery; do., and Neptune and Venus, Dresden Gallery; Vulcan in a Grotto, Old Pinakothek, Munich; Hero and Leander, Madonna in a Garland, Vienna Museum; Coronation of the Virgin, Copenhagen Gallery; Tribute to Cæsar, Stockholm Museum; Adoration of the Shepherds, Hermitage, St. Petersburg. His nephew, Cornelis Schut, the younger, went to Spain with his father, an engineer in the service of Philip IV.; settled in Seville, where he was one of the principal founders of the Academy in 1660

and its director; died there in 1675 or 1676; imitated Murillo.—Ch. Blanc, École flamande; Kramm, v. 1500; Michiels, viii. 339; Rooses (Reber), 272; Van den Branden, 757.

SCHÜTZ, CHRISTIAN GEORG, the elder, born at Flörsheim, near Mentz, Sept. 27, 1718, died in Frankfort, Dec. 6, 1791. Landscape painter, pupil of Hugo Schlegel in Frankfort (1731), then of Appiani. Long painted in fresco before devoting himself to landscape painting, in which he followed Saft-Leven. His best pictures were painted between 1760 and 1775. Works: Rhine Views (10, one dated 1787), Architectural Pieces (3), Pilgrims by Ruins, View near Waterloo (1780), Views of and near Mentz (6), two others, Aschaffenburg Gallery; Landscape with Figures, Interior of St. Bartholomew's in Frankfort, Bamberg Gallery; Rhine Views (7), four others, Cassel Gallery; Interior of Gothic Church (1769), View on the Neckar (1777), five others, Darmstadt Museum; River Landscapes (3, 1750, 1765), Market Day on the Römerberg in Frankfort (1754), Morning Landscape (1760), The Devil's Bridge on St. Gothard Road (1781), View of Aschaffenburg (1787), four others, Städel Gallery, Frankfort; others in Amalienstift, Dessau, in Christiania, Gotha (4), Oldenburg (2), and Prague Galleries. His nephew and pupil, Christian Georg Schütz, the younger (1758–1823), painted especially attractive Rhine Views, and was one of the founders of the Frankfort Museum. In the Darmstadt Museum are, by him, five Landscapes (one dated 1786); in the Schleissheim Gallery, four Rhine Views.—Kugler (Crowe), ii. 565; Kunst-Chronik, xix. 725; Zeitschr. f. b. K., xv. 260.

SCHÜTZE, WILHELM, born in Berlin in 1814. Genre painter, pupil of Klöber; very successful in homely scenes of lively composition and good colouring. Works: Cellar with Students and Girls (1834); Game of Chess, Blind Man's Buff, Princess of Liegnitz; Flower Girl (1838); Mother washing her Child (1854); Child's portrait (1880), New Pinakothek, Munich; Hostile Inmates, Emil Calman, New York.—Cotta's Kunstbl., 1834–38; D. Kunstbl., 1854.

SCHUTZENBERGER, LOUIS FRÉDÉRIC, born at Strasburg, Sept. 8, 1825. Genre, landscape, and marine painter, pupil of Gleyre. Medals: 3d class, 1851; 2d class, 1861, 1863; L. of Honour, 1870. Works: Terpsichore (1861), Centaurs hunting a Wild Boar (1864), Luxembourg Museum; Judgment of Paris (1863); Head of St. John (1863), Count Nieuwerkerke; Pygmalion embracing his Statue (1864); Rape of Europa (1865), Arras Museum; Charlemagne learning to write (1867); The First Astronomer (1867); Roman Slaves, St. Simon Stylites (1868); Hero, Pope's Walk in the Campagna (1869); Bather, Souvenir of Italy (1870); Alsatian Family emigrating to France (1872); Boatwoman of the Rhine, Amazon (1874); Seven Capital Sins, Flight of Nero (1875); Joan of Arc hearing Celestial Voices (1876); Souvenir of Italy, Diana Bathing (1877); Ariadne Abandoned, Bather (1878); Potiphar's Wife (1879); The Gorgon (1880); Panel for the Mayor's Office in Rheims, Interview between Cæsar and Ariovistus (1881); Souvenir of Alsace (1882); Callisto, Alsatian Gleaner (1883); Return of Ulysses, Rhine Fishermen (1884); Huntsmen Drinking at Well, Bather (1885); Ulysses (1886).—Gaz. des B. Arts (1881), xxiii. 510; Bellier, ii. 485.

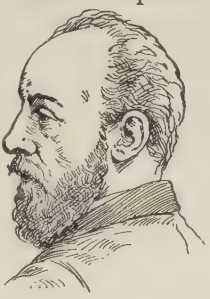
SCHÜZ, THEODOR, born at Thumlingen, Würtemberg, March 26, 1830. Genre painter, pupil of Stuttgart Art School under Rustige, Neher, and Steinkopf; went in 1854 to Munich, and studied at the Academy under Piloty in 1857–63; visited Italy in 1858 and Middle Germany in 1859, and settled in Düsseldorf in 1866. Works: Evening Bell (1857); Walk on Easter Morning (1858); Midday Rest during Harvest (1862); Amusement in Vineyard (1869); Sunday Afternoon in the Village (1873); Evening Landscape in Harvest Time (1879); Village View (1883).—Müller, 482; Kunst-Chronik, xviii. 419.

SCHWAIGER, HANS, born at Neuhaus, Bohemia, in 1854. Genre painter, pupil of Vienna Academy and of Trenkwald; paints in water-colours fairy and fantastic scenes with a burlesque humour. Works: Cycle of Chaucer's Canterbury Tales; do. of Pied Piper of Hameln; The Water Sprite (1880). —Zeitschr. f. b. K., xvi. 236.

SCHWALBE, OREST. See *Kiprenski.*

SCHWARTZ, ALBERT GUSTAV, born in Berlin, July 6, 1833. Genre painter, pupil of Berlin Academy under Max Schmidt in landscape painting; after a year and a half in Rome, went over to genre under Anton von Werner. Gold medal. Works: Broken Flowers (1874); Gypsy Woman (1875); Sweet Fruits, Slumber Song (1876).—Müller, 483.

SCHWARTZ, FRANS, born in Copenhagen, July 19, 1850. History and genre painter, pupil of Copenhagen Academy; won the gold medal with his first picture; having travelled before in foreign parts, visited in 1878 Germany, Holland, Paris, North Italy, and Spain. Works: Job and his Friends; In a Sick Room (1875); Christ healing the Sick (1876); Death of Jacob (1878).—Sigurd Müller, 309.



SCHWARTZ, MARTIN, latter part of 15th century. German school. He was a Dominican monk in Rothenburg, and painted in the manner of Zeitblom. Some of his pictures have been attributed to Schongauer. Works: Small altarpiece with Christ Crucified, etc., St. Sebastian pierced with Arrows, Vienna Museum (both ascribed to Schongauer); four Altar-Wings with Annunciation, Nativity, Adoration of the Magi, Death of Mary, St. Maurice's Chapel, Nuremberg; Christ Crucified and Saints, Parish Church, Schwabach, near ib.—Nagler, Mon., iv. 675; Schnaase, viii. 432.

SCHWARTZ, WENCESLAUS, born in Kursk, Russia, in 1838. Genre painter, pupil of St. Petersburg Academy and of A. Lefèvre in Paris. Member of St. Petersburg Academy in 1865. Works: Conference of Foreign Ambassadors with Russian Boyars; Muscovite Ambassador to a Foreign Court; A Strelitz; Czar's Pilgrimage.—Müller, 483.

SCHWARTZE, JOHAN GEORG, born at Amsterdam, Oct. 20, 1814, died there, Aug. 27, 1874. Historical, genre, and portrait painter, pupil of Leutze in Philadelphia, whither he went with his parents early in life, then studied at the Düsseldorf Academy in 1838–44 under Schadow, Sohn, and Lessing; took Rembrandt for his ideal. Member of Amsterdam Academy in 1844. Great gold medal, Amsterdam, 1860. Works: Woman in Prayer, Amsterdam Museum; Columbus before the Junta at Salamanca; Michelangelo by the Body of Vittoria Colonna (1854); Waiting, First Divine Service of the Puritans in America (1858).—Cotta's Kunstbl. (1848); D. Kunstbl., 1851, 1858; Meyer, Conv. Lex., xvii. 795.

SCHWARTZE, THERESE, born at Amsterdam, Dec. 20, 1852. Genre painter, daughter and pupil of preceding, and pupil of Gabriel Max. Works: Girl's Head (1873), He is coming! (1882), Three Orphans of Amsterdam (1885), Amsterdam Museum.

SCHWARZ, CHRISTOPH, born near Ingoldstadt in 1550 (?), died in Munich about 1597. German school; history and portrait painter, pupil in Munich of Melchior Bocksberger; formed himself chiefly in Venice after Titian and Tintoretto, and after his return became court painter to Duke William I. of Bavaria. He painted many altarpieces for churches in Munich, Augsburg, Landshut, Ingoldstadt, and other places, which are marked by good composition and vigorous colouring, but the heads are mostly without expression. He also showed considerable skill in decorating in fresco many houses in Munich. Works: Descent from the Cross, Aschaffenburg Gal-

lery; Christ on the Cross, Male Portrait, Bamberg Gallery; Pietà, Darmstadt Museum; Christ on the Cross, Dresden Museum; The Virgin with Infant in Cradle adored by Angels, Gotha Museum; Christus Salvator, Mater Dolorosa, Ferdinandeum, Innsbruck; Madonna Enthroned, St. Jerome, St. Catharine, Artist's Family, Old Pinakothek, Munich; St. Michael overcoming Satan, St. Michael's, ib.; Passion of Christ, and of the Prophets, Church at Ingoldstadt; Christ before Pilate, Christ bearing the Cross (2), Christ on Mount Tabor, Schleissheim Gallery.—Gerstner, Gesch. von Ingoldstadt, 195; Sighart, 707.

SCHWARZ VON ROTHENBURG, MARTIN, flourished about 1480–1510. German school; history painter. Works: Departure of the Apostles, Madonna and Saints, Bamberg Gallery; Annunciation, Nativity, Adoration of the Magi, Death of the Virgin, Germanic Museum, Nuremberg.

SCHWEINFURTH, ERNST, born at Carlsruhe in 1818, died in Rome in 1877. Landscape and architecture painter, pupil of Feodor, the Calmuck (court painter at Carlsruhe in 1806, died there in 1821), then of Frommel, and in 1821 of Munich Academy. Works: View around Bay of Cattaro, Carlsruhe Gallery; Wooded Shore with Huntsmen in Boats (1844), Fürstenberg Gallery, Donaueschingen; View at Cervara near Rome, Schack Gallery, Munich.

SCHWEISSINGER, (JOHANN FRIEDRICH) THEODOR, born at Königsberg, April 7, 1819. History painter, pupil of Königsberg Art School, then (1847) of Leipsic Academy under Jäger; travelled in Bavaria, Tyrol, and Salzburg. Works: St. Boniface (1854); Charlemagne and Wittikind (1855); Ulrich von Hutten crowned Poet (1861). His brother Georg Karl (born Nov. 14, 1822) is also a history painter.

SCHWEMMINGER, HEINRICH, born in Vienna in 1803. History painter, pupil of Vienna Academy. Visited Munich and in 1837 Rome. Became second custodian of Vienna Academy Gallery in 1844, and first custodian in 1861. Works: Finding of the Veil at Klosternenburg (1841); Ibycus calling the Cranes to avenge his Death, Vienna Museum; do. (1869); David thanking God for his Victory over Goliath (1843); Parting of Siegfried and Chriemhild (1844); Chriemhild's Dream, Prophecy of the Mermaids to Hagen; Madonna (1858); Judith 1859); Conversion of Wittikind; St. Ferdinand; Five frescoes for the Chapel of the Vienna Insane Asylum.—Wurzbach, xxxii. 365.

SCHWEMMINGER, JOSEF, born in Vienna in 1804. Landscape painter, brother of preceding, with whom simultaneously pupil of Vienna Academy; travelled in the Austrian provinces and Bavaria, whence most of his subjects are taken, and visited Italy. Works: Views on the Danube, in Styria, Tyrol, Bavaria, etc. (1832–71); Lago di Garda (1844); Sunrise over the Marchfeld, Vintage near Vienna, View of Brünn, do. of Witkowitz-Moravia, do. of Troppau, do. in Silesia, do. of Cracow, Hunt in Galicia (1868), Court Saloon of Northern Railway Station, Vienna.—Wurzbach, xxxii. 367.

SCHWERDGEBURTH, OTTO, born in Weimar, March 5, 1835, died there, Dec. 16, 1866. History painter, son of and first instructed by the engraver Karl August Schwerdgeburth, then pupil of Friedrich Preller and (1856) of Antwerp Academy; assisted Guffens and Swerts on the frescos in the Bourse and St. Nicholas's Church there, and in 1860 returned to Weimar. Works: Thomas Münzer a Prisoner before the Princes in Frankenhausen; Hathburg —First Wife of Henry the Fowler; Young Goldsmith's Masterpiece; Salzburg Protestants' Last Look upon Home, Bremen Gallery; Easter Promenaders from Goethe's Faust, Cologne Museum.—Kunst-Chronik, ii. 45.

SCHWIND, MORITZ VON, Ritter, born in Vienna, Jan. 21, 1804, died in Munich, Feb. 8, 1871. History painter, pupil in Vienna of Ludwig Schnorr and of the Acad-

emy, then of Munich Academy (1828) under Cornelius; decorated in 1832–34 a room in the Königsbau with encaustic pictures, in 1834–35 painted sixty compositions in water-colours for Castle Hohenschwangau, visited Rome in 1835, lived in Carlsruhe in 1840–44, in Frankfort in 1844–47, and became professor at the Munich Academy in 1847; painted the frescos in the Wartburg in 1854–55, and those in the Vienna Opera House in 1864–67. One of the most eminent painters of modern times, and the most gifted representative of German romanticism. Member of Berlin, Vienna, Paris, and other Academies. Bavarian, Prussian, Saxon, and Greek Orders; knighted in Austria in 1855. Works in oil: The Arts in the Service of the Madonna; Triptych, Frauenkirche, Munich; Rübezahl, Morning Hour, Wedding Journey, Crusader's Return, Knight and Hermit, Danube and Tributaries, Prisoner's Dream, Wiland the Smith, Hero and Leander, Erl-King, and twenty-five others, Schack Gallery, ib.; Cycle of Pictures of Travel (19); Rhine and Tributaries, Raczynski Gallery, Berlin; The Rose (1847), National Gallery, ib.; The Elbe; Knight Kurt's Wooing (1839), Carlsruhe Gallery; Knight Falkenstein's Ride, Leipsic Museum; Artist's Pilgrimage; Rudolf von Hapsburg's Ride to Speyer, Kiel Gallery; Dance of Elves (1845), Minstrels' Contest at the Wartburg (1846), Städel Gallery, Frankfort; A Symphony (1852), New Pinakothek, Munich; St. Elizabeth's Glove (1856), Weimar Museum; Cinderella (3). Water-colours: Sketches for Cycle at Hohenschwangau (60); Legend of the Seven Ravens (14, 1857), Weimar Museum; Legend of Melusine (11), Vienna Museum; Story of Cinderella (6, 1851–54); A Queer Saint; St. Wolfgang and the Devil, Emperor Max on the Martin Wall, Vienna Academy. In fresco: Subjects from Tieck's Works (1833–34, partly encaustic), Scenes in Life of Rudolf von Hapsburg, Royal Palace, Munich; Myth of Cupid and Psyche (1837), Castle Rüdigsdorf, near Leipsic; Mythological Cycle (1839), Kunsthalle, Carlsruhe; Allegorical Figures (1839), Assembly Room of the Estates, ib.; Life of St. Elizabeth (6), Cycle (6) from History of Thuringia (1854–56), Wartburg, Eisenach (sketches to these in Weimar Museum); Paintings in church at Reichenhall (1863); Two Cycles from German Operas (1866), Opera House, Vienna.—Brockhaus, xiv. 614; Förster, v. 132; Führich, M. v. Sch. (Leipsic, 1871); Holland, do. (Stuttgart, 1873); Müller, do. (Eisenach, 1873); Illustr. Zeitg. (1873), i. 83; ii. 451; (1874), ii. 447; Jordan (1885), ii. 215; Kunst-Chronik, vi. 78; Graph. K., i. 9, 49, 77; Nord und Süd, iii. 353; xiv. 23; xv. 357; Pecht, i. 195; Reber, ii. 83; Regnet, ii. 215; Schack, Meine Gemäldesammlung (1884), 42; Springer, Gesch., 144; Wurzbach, xxxiii. 127; Zeitschr. f. b. K., iv. 90; v. 129; vi. 253; vii. 29, 75, 97, 103; viii. 257; xi. 11.

SCHWINGEN, PETER, born at Muffendorf in 1815. Genre painter, pupil of Düsseldorf Academy in 1832–45. Paints scenes of common life with much truth and a touch of satire. Works: St. Martin's Day among the Children of Düsseldorf (1837); Feast after drawing the Prize (1845); Shooting at Birds for a Pig (1844); Rich Uncle's Visit (1845); Subhastation (1846); Expectation, Duty on Bread (1847); The Distress is over (1848); Dentist (1849); Warrior's Return (1851); New Wine (1852).—Wolfg. Müller, Düsseldf. K., 301; Wiegmann, 333.

SCHWOISER, EDUARD, born at Brüsau, Moravia, in 1827. Genre and history painter, self-taught. In 1857 changed from genre to history, and later took up monumental painting. Works: Mother Convalescent (1856); Albrecht von Hapsburg blessing his Son before Departure for Pales-

tine (1855); Henry IV. at Canossa, Maximilianeum, Munich. Fresco: Tournament in Munich Market Place, and other historical subjects, National Museum, ib.; Decorations in Castles of Ludwig II. in Bavarian Highlands and on the Chiemsee.—Müller, 484; Wurzbach, xxxiii. 194; Zeitschr. f. b. K., iii. 196

SCIO, MASSACRE OF, Eugène *Delacroix*, Louvre, Paris; canvas, H. 13 ft. 10 in. × 11 ft. 6 in.; signed. Scene after the massacre. In the foreground, Greek families, seated on the shore, await their fate; among them are the dead and the dying, old men in despair, and young women doomed to slavery; behind them, a Turk on a prancing steed is dragging at his horse's tail a nude young girl, who throws up her arms in a vain effort to hide her shame; in the background, the city, with flames and smoke and scenes of violence. Salon, 1824; bought by State (6,000 francs); Exposition universelle, 1855. Engraved by Masson. Lithographed by Blanchard. Delacroix had never been in Greece when he painted this picture, which was one of his ablest protests against the classic school.—Chesneau, Œuvre de Delacroix, 30; Larousse, xiv. 404; Annales du Musée, Salon de 1824, i. Pl. 33.

Massacre of Scio, Eugène Delacroix, Louvre, Paris.

SCIPIO, CONTINENCE OF, illustration of the story told by Livy (xxvi. 50), Polybius (x. 19), and others, that Scipio, after the capture of Carthagena in Spain, B.C. 210, won the gratitude of the Celtiberi by restoring to Allucius, a prince of their nation, his betrothed, a beautiful young girl who had been adjudged to himself as spoil of war.

By Jan *Brueghel*, the elder, Munich Museum; copper, H. 2 ft. 3 in. × 3 ft. 3 in.; signed, dated 1609. Scipio seated upon a throne in front of an open tent pitched at the foot of a mountain crowned with trees, with Allucius, the maiden, and her parents, who kneel, and are offering presents, in a semicircle before him; near the tent are horses; Roman soldiers conduct prisoners, and on the left is seen the sea with the city of Carthagena. From Düsseldorf Gallery.

By *Giulio* Romano, National Gallery, London; canvas, transferred from wood, H. 1 ft. 2 in. × 5 ft. Scipio, seated at the entrance of his tent, surrounded by officers, addresses the maiden standing before him as if to acquaint her with his intentions; in background, the city of Carthagena. From the Orléans Gallery; sold to Lord Berwick for £480; afterwards in Beaucousin Collection, whence passed to National Gallery. Engraved by P. S. Bartoli.

By Nicolas *Poussin*, Hermitage, St. Petersburg. The Roman general, seated in the open air, indicates to Allucius, who inclines before him, that he may lead away his be-

trothed, who places her hand on her heart to indicate her gratitude; behind Scipio, a young woman is about to put a crown upon his head, while lictors and soldiers standing near express astonishment at his noble act. Painted in Rome about 1643 (?); belonged to M. Merville, then passed to Sir Robert Walpole, Houghton House, whence acquired by the Empress of Russia for 30,000 francs. Engraved by Francis Legat (1784); Claude Dubose.—Larousse, iv. 1086; Réveil.

By *Primaticcio* (?), Louvre; canvas, H. 4 ft. 2 in. × 3 ft. 11 in. Scipio, at left, on an

Continence of Scipio, Primaticcio, Louvre.

elevated seat, surrounded by his soldiers, shows the young Allucius his betrothed, at right, accompanied by an aged woman; two prisoners, one bearing a golden vase, are kneeling. Perhaps by Dubreuil.—Villot, Cat. Louvre; Landon, Musée, xii. Pl. 14; see Réveil, xii. 864.

Subject treated also by Sebastiano Ricci, Louvre; G. Horst, Berlin Museum; Sir Joshua Reynolds, Hermitage, St. Petersburg; François Lemoyne (1727), Nancy Museum.

SCIPIO, TRIUMPH OF, *Mantegna*, National Gallery, London; canvas, tempera, H. 2 ft. 4½ × 8 ft. 10 in. Represents the introduction into Rome of the worship of Cybele, 204 B.C. At left, the image of the goddess is borne on a litter by Phrygian priests; in front, Claudia Quinta is kneeling, and behind her, P. Cornelius Scipio, Nasica, and other Romans and Asiatics are standing.—Portfolio (1874), 1; Livy, L. xxix. 10; Ovid, Fasti, iv. 305.

SCIUTI, GIUSEPPE, born at Catania, Sicily, contemporary. History painter, distinguished for his characteristic and truthful representations from history and life of antiquity. Works: Musical Entertainment in Ancient Rome; Burial of Timoleon (1874); Pindar with the Olympian Gods; Sappho deserted by Phaon; Preparations for Greek Festival (1876).

SCOREL (Schoreel, Schoorle), JAN VAN, born at Schoorl, near Alkmaar, Aug. 1, 1495, died at Haarlem, or at Utrecht, Dec. 6, 1562. Dutch school. History, portrait, and landscape painter, pupil of Wil-

lem Cornelisz in Haarlem (about 1509–12), of Jacob Cornelisz in Amsterdam, and of Mabuse in Utrecht; afterwards studied perspective and architecture at Cologne, and at Speyer with a priest, as also painting at Strasburg, Basle, and at Nuremberg with Albrecht Dürer, whom he left on account of the latter's strong adherence to Luther's teachings. He then worked in Styria and Carinthia (1520), and from Venice went to Jerusalem, returning whence he stopped in Rome and was appointed overseer of the Vatican Gallery by his countryman, Pope Adrian VI., after whose death he went back to Utrecht; moved to Haarlem and taught there about 1527, but soon returned to Utrecht. From his school issued Martin Heemskerk and Antonis Mor. Greatly influenced by his sojourn in Rome, he was the first Dutch painter in the Italian style; his finest pictures

were destroyed by the Iconoclasts. Those still existing are distinguished for vigorous conception, pleasing expression, a warm tone of brownish colour, and careful execution. Of late attempts have been made to identify him with the Master of the Death of Mary. Works: Repose in Egypt, Portrait of a Lady, National Gallery, London; Magdalen, the Queen of Sheba, Bathsheba at the Bath, Adonis, Archery-Piece with 17 portraits (1531), Amsterdam Museum; Madonna, Portrait of a Gentleman, do. of a Boy (1531), Rotterdam Museum; Fall of Man, Baptism of Christ, St. Cecilia, Portrait Group of 12 Knights Templars, City Museum, Haarlem; Crucifixion, Episcopal Museum, ib.; Madonna, four Group Portraits of Knights Templars, Museum Kunstliefde, Utrecht; two Altar-Wings with Christ Bearing the Cross and Resurrection, Altar with Scenes from Life of Moses, Portrait of Old Lady, Episcopal Museum, ib.; Good Samaritan, St. John's Hospital, Bruges; Crucifixion (1530), Bonn Museum; two Altar-Wings, Cologne Museum; Female Bust Portrait, Düsseldorf Academy; Portrait of Cornelis Aerntsz van der Dussen (1550), do. of Agathe von Schoenhoven, Berlin Museum; David's Victory over Goliath (attributed to Bronzino), Dresden Gallery; two Altar-Wings (attributed to Pourbus), Wörlitz Gallery; Male Portrait, Ambras Collection, Vienna; Altar of Holy Kith and Kin (1520), Church at Ober-Vellach, Carinthia; Portrait of a Boy, Bergamo Gallery; Male Portrait (attributed to Bruyn), Turin Gallery; Portrait of Agnes van Schoenhoven (1529), Doria Gallery, Rome; St. Magdalen, Palermo Museum; Portrait of Young Man (about 1525), Warwick Castle, England; do. (about 1545), Longford Castle, ib.—Ch. Blanc, École hollandaise; Immerzeel, iii. 73; Kramm, v. 1485; Graph. K., vi. 91; Jahrbuch preuss. Kunstsammlg., ii. 193; Michiels, v. 150; Kunst-Chronik, xviii. 168; xix. 112; xxi. 365; W. & W., ii. 536; Zeitschr. f. b. K., xviii. 46; xxi. 83, 145.

SCORZA, SINIBALDO, born at Voltaggio, July 16, 1589, died in Genoa in 1631. Genoese school; pupil of Carosio, an obscure painter in Voltaggio, afterwards of Giovanni Battista Paggi. Excelled in painting landscapes, enlivened by human figures and animals. Painted in Turin from 1619 to 1625, when he returned to Genoa. Annunciation, Voltaggio.—Soprani, 127; Ch. Blanc, École génoise.

SCOTT, DAVID, born in Edinburgh, Oct. 10 (12?), 1806, died there, March 5, 1849. History painter, educated as a designer and engraver, but finally devoted himself to painting. His first exhibited picture was The Hopes of Early Genius (1828). In 1829 he was elected an associate of the Scottish Academy; in 1832 he visited Italy, and remained fifteen months in Rome studying anatomy and painting and making many sketches, returning to settle in Edinburgh in 1834. Elected R.S.A. in 1835; received prizes for pictures in 1838 and 1841, but, though he finished many ambitious works, he failed to win public favour and died a disappointed man. He published a series of outlines called "Monograms of Man" (1831), and made illustrations for Coleridge's "Ancient Mariner" (1837) and "Pilgrim's Progress" (1850). Works: Death of Sappho (1829), Mrs. Constable, Edinburgh; Nimrod (1831), W. Dickson, ib.; Artist's Portrait (1832), Discord (1833), James Leathart, Newcastle; Vintager (1833), National Gallery, Edinburgh; Oberon and Puck (1834), R. Carfrae, ib.; Descent from Cross (1835), J. M. Gow, ib.; Orestes and the Furies (1837), W. B. Scott, ib.; A Vintager, Ariel and Caliban (1837), National Gallery, ib.; Paracelsus Lecturing (1838), J. T. Gibson Craig, ib.; Philoctetes in Lemnos (1839), George Cousin, ib.; Queen Elizabeth in the Globe Theatre (1840), Lord Young, ib.; Traitor's Gate (1841), R. Carfrae, ib.; Vasco de Gama passing the Cape of Good Hope (1842), Trinity House, Leith; Wallace (1843), R. Carfrae, Edinburgh; Crucifixion—the Dead Rising (1844),

J. Leathart, Newcastle; Peter the Hermit (1845), Charles Jenner, Portobello; Triumph of Love (1846), R. Carfrae, Edinburgh; Queen Mary on the Scaffold (1847), Mrs. White, Netherurd (?); Portrait of Ralph Waldo Emerson (1848), Public Library, Concord, Mass.; Hope passing over the Sky of Adversity (1848), D. Nicolson, Edinburgh. —W. B. Scott, Memoir (Edinburgh, 1850); Cunningham; Redgrave; Art Journal, ii. 120; Blackwood's Mag., cxxx. 589; John M. Gray, D. S. and his Works (Edinburgh and London, 1884).

SCOTT, JULIAN, born at Johnson, Lamoille County, Vt., Feb. 14, 1846. Historical genre painter; served as a volunteer in Army of the Potomac in 1861-63; studied in schools of National Academy in 1863-64, and under the direction of Emanuel Leutze until 1868. Visited Paris in 1866. First exhibited in the National Academy in 1870; elected an A.N.A. in 1871. Studio in Plainfield, N. J. Works: Rear Guard at White Oak Swamp (Union League Club, New York), Gen. O. B. Wilcox in Libby Prison (1870); Near the Outposts (Judge J. R. Brady), On Board the Hartford (1874), Loyall Farragut; Old Records (1875), William E. Dodge, New York; Capture of André (1876), J. A. Harper, ib.; Reserves awaiting Orders (1877); Poke o' Moonshine, Meditation (1878); In the Cornfield at Antietam (1879); Hancock at the Battle of Williamsburg (Capt. J. S. Wharton), Bessie Scott (1880, Artist); Fishing Boats at Antium near Rome (1882); Outpost Duty, Rescue of the Colour-Bearer at the Battle of Proctor's Creek—May 16, 1864 (1883); Art Student, Sortie at Petersburg in 1864 (1884); Game of Freeze-Out (1886).

SCOTT, SAMUEL, born in London about 1710 (?), died there, Oct. 12, 1772. Best marine painter of his time in England, and, says Dallaway, the father of the modern school of painting in water-colours. A boon companion of Hogarth, and one of the jovial water party to Gravesend in 1732. His Old London Bridge (1745), and Old Westminster Bridge, are in the National Gallery, London. —Walpole, Anecdotes (ed. Wornum), 709.

SCOTT AND HIS DOGS, Sir Edwin *Landseer*, M'Grath, London. Sir Walter, seated with the favourite companions of his walks, the deerhound Maida and his Dandy Dinmonts. Sometimes called from the locality the Rhymer's Glen picture. Royal Academy, 1833; painted for Mr. Wells, of Redleaf; passed to Jacob Burnett, at whose sale (1876), for £3,202 10s. to Vincent Calmady (?); sold at Christie's (1886) for £2,047 10s.

SCOTT AND HIS FRIENDS, Thomas *Faed*, private gallery, England. Sir Walter Scott, surrounded by his friends, in his library at Abbotsford. Among them are Henry Mackenzie, John Wilson, George Crabbe, Lockhart, William Wordsworth, Francis Jeffrey, Robert Ferguson, Thomas Moore, Dr. John Allen, Thomas Campbell, Sir David Wilkie, and Archibald Constable. Engraved by John Faed.

SCRETA, KARL (Ritter Scotnowsky von Zaworzic), born in Prague about 1604, died there, 1674. German school; history and portrait painter, imitated Guido Reni and Caravaggio, but kept free from mannerism, and was a correct draughtsman. During the Thirty Years' War he went to Italy, lived in Venice, Bologna, and Florence, and visited Rome with Wilhelm Bauer in 1634. The Academy of Bologna offered him a professorship, but he returned to Prague, where he was employed by Ferdinand III. Works: Altarpieces in all the principal churches of Prague; Portraits and other pictures, Prague Gallery; Male Portrait, Darmstadt Museum; do., Gotha Museum; Figures of Saints (8), Moses, Portrait of Bernard de Witte, prior of Malta (1651), Dresden Museum; Christ and the Woman of Samaria, Old Man with Writing Tablet, Schleissheim Gallery. —Kugler (Crowe), ii. 526; Nagler, xvi. 183.

SCURI, ENRICO, born in Bergamo in 1806. History painter, pupil of Vienna Academy. Works: Hercules and Alcestis (1828); King Starus killing his Daughter (1830), Vienna Museum.

SCYLLA, picture. See *Nicomachus.*

SEA-SERPENT, LAIR OF THE, Elihu *Vedder,* Museum of Fine Arts, Boston, Mass. A formidable creature, half serpent, half dragon, dull in colour and inert, but with a malignant, ever-watchful eye, lies coiled upon a spit of sand beside a sultry sea.

SEBASTIANO DE MORRA, or The Bearded Dwarf, *Velasquez,* Madrid Museum ; canvas, H. 3 ft. 4 in. × 2 ft. 9 in. A man with coarse features and heavy black hair and beard, wearing a cloak and linen collar, sitting on the ground, with his fists on his thighs. Engraved by F. Ribera ; etched by F. Goya ; Laguillermie ; B. Maura ; H. Guérard.—Ch. Blanc, École espagnole ; Gaz. des B. Arts (1880), xxii. 176 ; Curtis, 30 ; Madrazo, 630.

SEBASTIANO DEL PIOMBO. See *Piombo.*

SEBASTIAN, ST., according to the legend, was commander of a company of the Prætorian Guards and a special favourite of Diocletian ; his fervent Christianity having made him obnoxious to the Emperor, the latter ordered him to be bound to a stake and shot to death with arrows. Irene, widow of a martyr, going with others to take his body for burial, found that none of the arrows had penetrated a vital part, and carrying him to her home nursed him to health again. Diocletian, infuriated, had him beaten to death with clubs and his body thrown into the Cloaca Maxima. The martyrdom of St. Sebastian is a favourite subject with painters, and many of the great artists have left representations of it.

By Annibale *Carracci,* Louvre ; canvas, H. 4 ft. 3 in. × 3 ft. 3 in. Bound to the trunk of a tree, pierced with arrows, his armour and clothing at his feet ; in distance, right, mounted Roman soldiers departing. Collection of Louis XVI. ; belonged previously to Duc de Montmorency and to Cardinal Richelieu. One of the best of Annibale's works in the Louvre. Engraved by G. Audran.—Villot, Cat. Louvre.

By Camille *Corot,* W. T. Walters, Baltimore ; canvas, H. 8 ft. × 4 ft. In foreground, the wounded Saint lies upon drapery, while two women bind up his wounds ; trees rise on each side, meeting at top to form an arch, through which are seen the departing soldiers ; above, two cherubs, looking down. Salon, 1853 ; Exposition universelle, 1867, after a modification of trees and background. In 1871 Corot gave it as a prize in a lottery in aid of the wounded in the Franco-German War. The winner sold it for 9,000 francs to Durand Ruel, who resold it for 15,000 francs to Mr. Barlow, an Englishman, from whom it passed to Mr. Wallis, who sold it to Mr. Walters for $10,000.—Larousse, xiv. 445.

By Eugène *Delacroix,* Church of Nantua, France ; canvas, H. 7 ft. × 8 ft. The saint, nude, pierced with arrows, is lying swooning on the ground under a tree ; beside him are Irene and a companion, one drawing out an arrow while the other is gazing anxiously at the executioners, seen in background. Salon, 1836 ; bought by State for 3,000 francs and given to the factory at Nantua ; sold in 1869 to M. Brame for 23,000 francs ; this led to a lawsuit, and the Court of Appeals at Lyons finally decided that objects of art thus given cannot be alienated. Engraved by Salmon ; Boilvin. Lithographed by Menut Alophe.—Chesneau, Œuvre de Delacroix, 167 ; Larousse, xiv. 445.

By Anton van *Dyck,* Louvre, Paris ; canvas, H. 6 ft. 6 in. × 4 ft. 9 in. The saint bound to a tree ; beside him two angels, one of whom unbinds one limb while the other draws out one of the arrows. Engraved by P. van Schuppen. Replica in Hermitage, St. Petersburg. Engraved by Réveil ; Vorsterman ; Voet.—Larousse, xiv. 445 ; Guiffrey, 252 ; Smith, iii. 42, 97.

By Anton van *Dyck,* Munich Gallery ; canvas, H. 8 ft. 3 in. × 5 ft. 10 in. The saint, nude, bound to a tree in centre ; to left, a man in blue and a negro in crimson ; to right, two mounted soldiers, one with a scarlet banner. Formerly in Düsseldorf

Gallery. Engraved by Ch. de Méchel; J. H. Lips; W. Peare. Sketch at Christ Church, Oxford.—Guiffrey, 252; Smith, iii. 16; Eastlake, Notes, 67.

St. Sebastian, Anton van Dyck, Louvre, Paris.

By *Guercino*, Palazzo Pitti, Florence; canvas, H. 5 ft. 3 in. × 5 ft. 6 in. St. Sebastian, nearly nude, kneeling on one knee, with eyes upraised, one hand on breast, in the other holds two arrows. Painted in 1652 for Cardinal Macchiavelli. Engraved by Giovanni Folo; Pasqualini (1628); Bonafede.—Gal. du Pal. Pitti, ii. Pl. 20; Lavice, 60.

By *Guido* Reni, Bologna Gallery; canvas, H. 7 ft. 2 in. × 4 ft. 2 in. The saint, nude, his hands tied behind to a tree, gazing upwards. Sketch, far advanced. Formerly in sacristy of SS. Salvatore, Bologna. Engraved by G. Asioli. Similar picture in Madrid Museum; engraved by Bartsch; F. Gregori.—Pinac. di Bologna, Pl. 31; Lavice, 12.

By *Guido* Reni, Dulwich Gallery, England; H. 5 ft. 6 in. × 4 ft. 3 in. Life-size, nearly whole-length figure, with narrow white scarf round hips, hands behind back, tied to a tree, head raised; to right, in distance, four soldiers; barren landscape; dark sky. Said to have been formerly in Palazzo Barberini, Rome.

By *Guido* Reni, Louvre; canvas, H. 3 ft. 10 in. × 4 ft. 3 in. St. Sebastian, his arms tied behind to a tree and his body pierced with an arrow, turns his eyes towards heaven; in the background, Roman soldiers leaving. Belonged to Cardinal Mazarin; bought for Louis XIV. in 1670. Many copies and repetitions in manner of Guercino.—Filhol, vi. Pl. 467; Landon, Musée, xii. Pl. 35; Villot, Cat. Louvre.

By Andrea *Mantegna*, Vienna Museum; wood, 2 ft. 1 in. × 11 in.; signed. The saint, pierced with arrows, in front of a round arch, with fragments of sculpture and two marble figures of boys on parti-coloured floor.—C. & C., N. Italy, i. 387; Mündler, 137.

St. Sebastian, Guido Reni, Louvre, Paris.

By Antonio *Pollajuolo*, National Gallery, London; wood, H. 9 ft. 7 in. × 6 ft. 6 in. The saint, bound on high to a tree, is shot at by archers; background, a landscape with horsemen. Painted in 1475 for Antonio Pucci, for family chapel in SS. Annun-

ziata, Florence ; sold to National Gallery in 1857 by Marchese Pucci. The saint is a portrait of Gino di Lodovico Capponi. A fine work, but praised to exaggeration by Vasari.—Vasari, ed. Mil., iii. 292 ; C. & C., Italy, ii. 392 ; Richa, Chiese, viii. 54 ; Cat. Nat. Gal.; Richter, 32.

By Théodule *Ribot*, Luxembourg Museum, Paris ; canvas, H. 3 ft. 2 in. × 4 ft. 3 in. The saint extended, in front ; beside him, Irene and another woman are trying to

St. Sebastian, Antonio Pollajuolo, National Gallery, London.

stanch the blood which flows from his wounds. In manner of Caravaggio. Salon, 1865 ; bought by State for 6,000 francs.—Larousse, xiv. 445.

By *Rubens*, Berlin Museum ; canvas, life-size. Painted in Italy about 1606. Formerly in Munro Collection, England ; acquired in 1884 for £101.—Waagen, Treasures, ii. 136.

By Il *Sodoma*, Uffizi, Florence ; canvas, figure life-size. The saint, pierced with arrows, bound to a tree, in a landscape with ruins ; above, an angel about to crown him. On the reverse of the same canvas is a Madonna in Clouds, with SS. Gismondo and Roch and three Flagellants beneath. Painted in 1525 for the brotherhood of St. Sebastian in Camollia, Siena, who bore it as a banner in processions. Placed in Uffizi in 1786.—Vasari, ed. Mil., vi., 390 ; Molini, Gal. di Firenze, ii. 89 ; Meyer, Künst. Lex., iii. 225 ; Lasinio, i. Pl. 72.

By *Tintoretto*, Scuola di S. Rocco, Venice ; canvas, in narrow interval between two windows. The saint fastened to a tree, with the arrows in his body. "The most majestic St. Sebastian in existence ; there is not a more remarkable picture in Venice."—Ruskin, Stones of Venice, iii. 342.

By *Titian*. See *Altarpiece* of Brescia.

By *Titian*, Harrach Collection, Vienna ; canvas stretched on panel, life-size. The saint, with hands bound behind his back, one arrow in breast and one in left leg, looks up to heaven. Said to have come from the sacristy of S. M. della Salute, Venice ; but may be the one once in the Escorial.—C. & C., Titian, ii. 427 ; Hume, Titian, 82.

By *Titian*, Hermitage, St. Petersburg ; canvas, full-length, life-size. The saint, bound to a tree, with an arrow in his breast. From Barberigo Collection, now so injured that it cannot be shown. Possibly the original of the St. Sebastian painted for Charles V., once in the Escorial, but now lost.—C. & C., Titian, ii. 423.

By *Titian*, Vatican. See *Madonna* di San Niccolò.

By Paolo *Veronese*, S. Sebastiano, Venice ; canvas. The saint, in armour, and standing with a banner in his hand at the top of a flight of stairs, exhorts his companions, Marcus and Marcellinus, who are surrounded by weeping friends, to confess their faith.—Zanotto, 428 ; Larousse, xiv. 445.

Subject treated also by Garofalo, Montpellier Museum ; Bartolommeo Schidone, Naples Museum ; Denis Calvaert, Caen Museum ; Luca Giordano, Dresden Museum ; Antonello da Messina, Dresden Gallery,

Berlin Museum ; Sandro Botticelli, ib.; Lorenzo Lotto, ib.; Michelangelo da Caravaggio, Dresden, Munich, and Tours Museums ; Bartolommeo Carducci, Madrid Museum ; Giovanni Dossi, Brera, Milan ; Giacomo Cavedone, Vienna Museum ; Domenichino, S. M. degli Angeli, Rome ; Giorgione, Brera, Milan ; Giacomo Palma, younger, Dresden, Schleissheim, and Munich Galleries ; Cesare Procaccini, Brussels Museum ; Spagnoletto, Madrid, Valencia, Augsburg, and Naples Museums, and Hermitage (2), St. Petersburg ; Girolamo da Santa Croce, Berlin Museum ; Lionello Spada, Modena Museum ; Massimo Stanzioni, Louvre ; Paolo Veronese, Vienna Museum ; Eustache Lesueur, Tours Museum ; Antonio Pollajuolo, Palazzo Pitti, Florence, and Modena Gallery ; Hans Holbein, Munich Gallery ; Correggio, Dresden and Vienna Museums ; Bernardino Luini, Hermitage, St. Petersburg ; Vincenzo Foppa, Brera, Milan ; Lodovico Carracci, Capitol Gallery, Rome ; Perugino, Palazzi Borghese and Sciarra, ib.; Rubens, Palazzo Corsini, ib.; Guido Reni, Capitol Gallery, ib.; Jules Richomme (Salon, 1844); Charles Lefebvre (Salon, 1866) ; Louis Courtat (Salon, 1874) ; Eugène Thirion (1875).

SEBASTIANI. See *Bastiani.*

SEBRON, HIPPOLYTE (VICTOR VALENTIN), born at Caudebec (Seine-Inférieure), Aug. 21, 1801, died in 1879. Landscape, decorative, and panoramic painter, pupil and assistant of Daguerre for 16 years, and of Léon Cogniet. Medals : 3d class, 1838 ; 2d class, 1840 ; 1st class, 1844 ; 2d class, 1848 ; L. of Honour, 1867. Works : Views in France, Belgium, Germany, Italy, Spain (1831–48); Distribution of Colours at the Barrière de l'Étoile (1849); View of New Orleans, Niagara Falls (1853) ; Broadway—New York (1855) ; Niagara Falls in Winter (1857) ; Grand Mosque at Cordova (1857), Luxembourg Museum ; Lake of Alligators —Louisiana (1863) ; Cartuja de Miraflores near Burgos—Spain (1869), Rodez Museum ; View of Biarritz (1865) ; Christ on Mount of Olives (1866) ; Interior of St. Peter's—Rome (1867) ; do. of St. Stephen's—Vienna (1868); Views in Egypt, Syria, Constantinople, Rome, and Venice (1867–77) ; Niagara Falls, New York (1878).—Bellier, ii. 487.

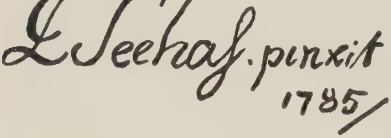
SEDDON, THOMAS, born in London, Aug. 28, 1821, died in Cairo, Nov. 23, 1856. Landscape painter ; brought up as a cabinet-maker and designer of furniture. Gained silver medal of Society of Arts, 1848 ; in 1851 adopted painting as a profession, and in 1852 exhibited Penelope at her Web. Afterwards devoted himself to landscape. Accompanied Holman Hunt to the East in 1853, and in 1854 exhibited The Pyramids and Jerusalem. Returned to the East in October, 1856, and died the next month. Work : Jerusalem and the Valley of Jehoshaphat (1854), National Gallery, London.—Soc. of Arts Journal, June, 1857 ; Cat. Nat. Gal., 126.

SEEFISCH, HERMANN LUDWIG, born in Potsdam in 1810. Landscape painter, pupil of Wach, and in 1836 of Watelet in Paris. Visited Switzerland and Italy. Works : Orphan praying at her Parents' Grave (1836); Mont Blanc from Sallenches (1842); Water-Mill in Rocky Valley ; Paris from Pantin, Castle, Berlin ; View of Janina.—Rosenberg, Berl. Malersch., 36.

SEEGER, KARL LUDWIG, born at Alzey, Hesse, in 1808 or 1809. Landscape painter, pupil of Catoir in Mentz and of Munich Academy in 1825. Left Munich in 1830, became inspector in 1837, and director in 1839, of Darmstadt Gallery ; professor in 1859. Works : View on Upper Rhine (1834) ; Rhine View at Sunrise (1837), New Pinakothek, Munich ; Saw-Mill (1837) ; Evening Devotion of Peasants at Shrine (1843), Thunderstorm in the Mountains (1854), View on Kochel Lake, Darmstadt Museum ; Village on the Würm (1858).

SEEHAS, CHRISTIAN LUDWIG, born in 1754, died at Schwerin, July 26, 1802. German school ; architecture, landscape, and portrait painter, studied in Dresden

and Vienna and went in 1789 to Rome; was called to Schwerin as court painter in 1794. Works: Portrait of a Musician (1784), do. of Joseph Haydn (1785), Grotto of Egeria near Rome by Moonlight (1789),



Antique Roman Vault (1789), The Colosseum (1789), Schwerin Gallery.—Schlie, 579.

SEEKATZ, JOHANN KONRAD, born at Grünstadt, Palatinate, in 1719, died at Darmstadt in 1768. German school; genre painter, pupil of an elder brother and of Brinkmann. Became court painter in Darmstadt in 1753. Works: Tinker's Family, Suermondt Museum, Aix-la-Chapelle; The Rat-Catcher, Basle Museum; Landscape with Peasants at Meal, Christiania Gallery; Flight into Egypt, Four Scenes in Life of Christ, Calling of St. Peter, Allegory in Glorification of Landgrave Ludwig VIII. of Hesse, Peasant Boys as the Three Magi, Beggar Children at a Well, Musicians resting before Tavern, Children in Chicken Yard, Bachanal, Dead Fowl and Implements of the Chase, Market Scene, Landgrave Ludwig VIII. Hunting, Artist's Portrait, Darmstadt Museum; Peter's Denial (1765), Fortune-Teller, Weimar Museum; others in Amalienstift, Dessau; Städel Gallery, Frankfort (3), Leipsic Museum (2), etc.; Boy teasing Dog; Maiden with Lighted Taper; Boy with Chopping-Board; Flight into Egypt by Torch-Light.—Nagler, xvi. 200.

SEEL, ADOLF, born at Wiesbaden, Mar. 1, 1829. Architecture painter, pupil of Düsseldorf Academy under Karl Sohn in 1844–50. Studied a year in Paris; visited Italy in 1864–65, Spain, Portugal, and Northern Africa in 1870–71; and travelled in the Orient in 1873–74. Works: Interior of Byzantine Church (1862); St. Mark's in Venice; Font in St. Mark's; Cathedral of Halberstadt in Winter; Lions' Court of Alhambra; Arab Court in Cairo (1876), National Gallery, Berlin; Interior of St. Mark's (1869), Egyptian Harem (1878), Düsseldorf Gallery; The Monks at Convent Gate, Provinzial Museum, Hanover; Church Interior, Wiesbaden Gallery. — Meyer, Conv. Lex., xix. 858.

SEELE, JOHANN BAPTIST, born at Wolfach, Fürstenberg, in 1772, died at Stuttgart in 1814. Military, genre, and portrait painter, pupil of the Karlsschule at Stuttgart; represented his subjects with spirit and great truthfulness. Court painter and director of Stuttgart Gallery in 1804. Resumed study in Munich and in Vienna in 1808. Works: French Hussars Resting, French Infantry at Camp Fire (1796), Austrian Soldiers joking with Peasant Girls (1800), Austrian Cavalry Resting (1801), French Grenadiers foraging surprised by Austrian Hussars (1808), Cavalry Skirmish (1810), Battle Scene, ten other similar subjects, Portrait of the Artist (3), do. of his Father, do. of his Mother, Fürstenberg Gallery, Donaueschingen; Series representing the Deeds of Würtemberg Troops in 1806 and 1809, Royal Palace, Stuttgart; Portraits of Archduke Charles (1800), King Frederick of Würtemberg, Grand Duke of Baden, etc. —Nagler, xvi. 202.

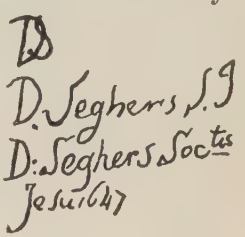
SEELOS, GOTTFRIED, born at Bozen, Tyrol, in 1832. Landscape painter, pupil of Vienna Academy and of Selleny. Travelled in Tyrol and Italy. Works: Mountain Lake, and many other Views in Tyrol (1852-66); Zenoburg near Meran (1867); Kolman in the Tyrol (1869), Vienna Academy; Still Water; Chestnut Trees; Pine Grove; Sigismundskron at Bozen; Riviera near Mentone; Palms near Monaco; Summer Afternoon, Vienna Museum; Vogel-

weidhof (with figures by Defregger); Valley of Vajolet, Covered Post (1871).—Meyer, Conv. Lex., xvii. 803; Wurzbach, xxxiii. 311.

SÉGÉ, ALEXANDRE, born in Paris in 1817, died there, November, 1885. Landscape painter, pupil of Flers and Léon Cogniet. Painted large pictures, well-coloured, and in a simple, attractive style. Medals: 1869; 2d class, 1873; 3d class, 1878; L. of Honour, 1874. Works: Bridge of Renan, Rocks of Piegut (1868); Brook at Pehouet, River Beauce (1869); Oaks of Kertrégonnec (1870); Farm at Keroual, Morning in the Alps (1874), Mme. E. Perrin; Evening on the Beauce (1875); Thorn Broom in Blossom (1876), Luxembourg Museum; Green Road (1878), M. Hédé; Valley of Courtray (1879); Fields at Coubron (1880); Pine Tree of Antoigny (1881); Chestnut Trees of Beauvoir (1882); Valley of Ploukermeur (1883); En Pays chartrin (1884); Meadows of Saint-Pair, Valley of La Sée (1885); Environs of Granville (1886).—Claretie, Peintres, 387.

SEGERS (Seghers), HERCULES, died in Amsterdam about 1650. Dutch school; landscape painter, settled in The Hague about 1633, afterwards in Amsterdam, having for some time travelled in the Alps and in Norway; friend of Rembrandt. Works: Dutch Landscapes (2), Berlin Museum.—Journal des B. Arts (1871), 178; Kramm, v. 1510; Meyer, Gemälde köngl. Mus., 428.

SEGHERS (Segers, Zeghers), DANIEL, born in Antwerp, Dec. 5, 1590, died there, Nov. 2, 1661. Flemish school; flower painter, pupil of Jan Brueghel in 1611 and master of the guild in same year; entered the Order of Jesuits in 1614, visited Rome, painted much for the church of his Order in Antwerp, and could hardly fulfil the numerous commissions by princes who vied with one another in securing works by his hand; frequently painted flowers to enframe subjects by such masters as Rubens, Schut, Diepenbeek, and Erasmus Quellin. Works: Garland about Portrait of Ignatius Loyola (by Schut), do. about Madonna (by do.), Flower-Piece, Antwerp Museum; Bouquet, Brussels Museum; Garland about Statuette of Madonna (1645), do. about Portrait of William III., Hague Museum; do. around Bust of Ceres (1644), Rotterdam Museum; two Flower pieces (1643) and four Garlands about Reliefs, Dresden Gallery; Garland about Relief, Old Pinakothek, Munich; Garland about Holy Family, do. about do. (by Van Dyck), do. about Madonna, do. about Holy Sacrament, Vienna Museum; do. about Madonna, Bologna Museum; do. about Male Bust, Uffizi, Florence; Garlands (4) about pictures by Schut, Festoons (2), Madrid Museum; Garland of Roses, do. about Madonna (1651), Hampton Court Gallery; Flowers and Landscape (with Schut), South Kensington Museum; other specimens in galleries of Aschaffenburg Bamberg (2), Brunswick (2), Carlsruhe (1644), Cassel, Copenhagen, Donaueschingen, Oldenburg (3), Schleissheim (3); in Museums of Berlin (2), and Weimar.—Ch. Blanc, École flamande; Immerzeel, iii. 84; Kramm, v. 1508; Kugler (Crowe), ii. 346; Messager des sciences, etc. (1868), 341; Michiels, ix. 194; Rooses (Reber), 427; Van den Branden, 1126.

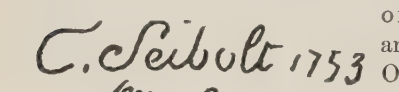


SEGHERS, GEERAARD. See *Zegers*.

SEGNA, Sienese school, beginning of 14th century. Disciple of Duccio. Like Ugolino, he remained faithful to the old school, and the surfaces of his pictures equal those of that master in softness and lustre. A picture by him, Four Saints, said to have been finished in 1305–6, is in the Academy of Siena. Better examples are: A Majesty in the Church of Castiglione Fiorentino, near Arezzo; and Christ on the Cross, National Gallery, London.—C. & C., Italy, ii. 56; Vasari, ed. Le Mon., i. 320; ii. 165; W. & W., i. 433.

SEIBOLD, CHRISTIAN, born at Mentz in 1697 or 1703, died in Vienna, May 19,

1768. German school; portrait painter, in the style of Denner; became court painter to the Empress Maria Theresa in 1749. Works: Portrait of himself, Louvre; do., Bamberg Gallery; do., Gotha Museum; do. (1759), Germanic Museum, Nuremberg; do., Liechtenstein Gallery, Vienna; Portraits of Two Girls, Museum, ib.; Portraits of a Youth and a Girl, Old Man, Old Woman,



of himself, Dresden Gallery; Bust of Old Man, Christiania Gallery; do. of Old Lady, Male portrait, Stuttgart Museum.—Kugler (Crowe), ii. 564.

SEIFFERT, KARL (FRIEDRICH), born at Grüneberg, Silesia, Sept. 6, 1809. Landscape painter, pupil of Berlin Academy and of Biermann. Made sketching tours in Switzerland and Tyrol, and in Italy and Sicily in 1846–47. Settled in Berlin. Assisted Pape in Decoration of the Berlin New Museum. Works: Cefalu in Sicily (1850); Lake Nemi (1851); Gravedona on Lake Como (1859); Blue Grotto in Capri (1860), National Gallery, Berlin; Strait of Messina (1863).—Jordan (1885), ii. 217.

SEISENEGGER, JACOB, born in Austria in 1505, died at Linz in 1567. History and portrait painter, who may in some respects be considered as the founder of modern painting in Austria. In 1530 he painted Charles V. at Augsburg, in 1532 at Bologna, and in 1531 became court painter to Ferdinand I., whom, in 1532, he followed to Vienna, and in 1550 to Augsburg. Between 1535 and 1545 he visited Spain and Belgium, and twice the court of Charles V.; settled in Linz about 1558. Works: Two portraits of Charles V. (1532, 1550), Vienna Museum; portraits of Ferdinand I., Queen Anna, Philip of Spain, Ferdinand of Tyrol, Philippine, Welser, two bust portraits of Charles V., Ambras Collection, Vienna; Male portrait (1568), Weimar Museum.—W. & W., ii. 507; Zeitschr. f. b. K., x. 153.

SEITZ, ALEXANDER MAXIMILIAN, born in Munich in 1811. History and genre painter, pupil of Cornelius in Munich. Went to Rome in 1835. Works: Joseph sold by his Brethren (1829); Madonna Enthroned; St. Catharine of Alexandria; Mater Amabilis; Christ blessing Little Children; St. Joseph and the Infant Christ; Christ with the Wise and Foolish Virgins, and Return of the Prodigal, Santa Trinità de' Monti, Rome; genre pictures of Roman life.—Meyer, Conv. Lex., xvii. 804.

SEITZ, ANTON, born at Roth, near Nuremberg, in 1830. Genre painter, pupil of Friedrich Wagner and Reindel in Nuremberg, and in 1853–63 of Flüggen in Munich, where he settled. Gold Medal in 1869. Works: Policeman and Country Girl (1856); Miser (1860); Garret Studies (1862); Peasants and Quack; Alchemist; Music Rehearsal; King of the Shooters (1874, D. W. Powers, Rochester, N. Y.); Market Scenes; Photographer in the Country; Wayfarers (1881), New Pinakothek, Munich; Rustic Letter-Writer, Germanic Museum, Nuremberg; A Good Friend (1883).—Regnet, ii. 262.

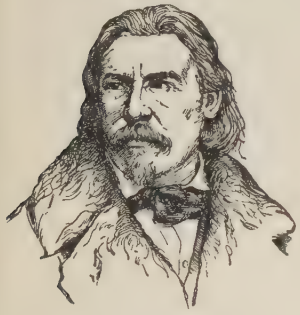
SEITZ, LUDWIG, born in Rome in 1843. History painter, son and pupil of Alexander Max Seitz, having first studied under Cornelius and Overbeck; imitates the old Italian masters, for the reproduction of whose style he shows considerable talent. Work: Deluge.—Seubert, iii. 296; Müller, 487.

SEITZ, OTTO, born in Munich, Sept. 3, 1846. History painter, pupil of Piloty. Medals in Vienna, and in Philadelphia (1876). Works: Murder of Rizzio (1869); Loose Leaves—Dead Love (1871); Happy Hours (1873); Faun and Nymph (1875); Neptune (1876); Edward IV.'s Sons; Prometheus Bound.—Seubert, iii. 296; Müller, 487.

SELL, CHRISTIAN, born in Altona, Aug. 14, 1831. History and genre painter, pupil of his father and in 1851–56 of Düsseldorf Academy under Hildebrand and Schadow; accompanied German army in the

campaigns of 1864, 1866, and 1870. Works: Defence of Castle in Thirty Years' War; Soldiers bearing their Wounded Commander, Provinzial Museum, Hanover; Rest after Repulsed Storm (1856); Siege of Breisach (1862); Soldiers in Thirty Years' War distributing Booty, Leipsic Museum; Combat in the Woods at Sadowa; Beginning of Pursuit at Sadowa (1872), National Gallery, Berlin; Transportation of Prisoners of War (1882), Kunsthalle, Hamburg; Prisoners at Sedan.—Jordan (1885), ii. 217; Müller, 488.

SELLENY, JOSEF, born at Meidling, near Vienna, Feb. 2, 1824, died in Vienna, May 22, 1875. Landscape painter, pupil of Vienna Academy under Ender and Perger. Visited Italy in 1854; made a voyage round the world on the Novara in 1857–59; and accompanied Archduke Maximilian to Brazil in 1859, bringing back over a thousand sketches from these two expeditions. President of Vienna Artists' League in 1868. Became insane two years before death. Member of Vienna Academy. Orders: Iron Crown, Mexican Guadeloupe, and Brazilian Rose. Works: Desolate Church-Yard, Near Waidbruck in the Tyrol, Vienna Museum; Snow Storm (1852); Cape Circello (1855); Ruins of Amphitheatre at Terracina (1855); Funchal in Madeira (1863); Cape of Good Hope (1864); Island of St. Paul (1869); Tahiti (1870); Rock Temple of Mahamalaipur; Water-colours after Rottmann's Munich Court Garden frescos; and numerous other landscapes in oil and water-colour.—Wurzbach, xxxiv. 58; Kunst-Chronik, xi. 135, 156, 190, 206, 217; xix. 170; Zeitsch. f. b. K., iv. 114; xi. 252.



SELLIER, CHARLES AUGUSTE, born at Nancy (Meurthe), Dec. 25, 1830, died there, Nov. 26, 1882. History, genre, and portrait painter, pupil of Louis Leborgne and of Léon Cogniet. Won the grand prix de Rome in 1857. Medals: 1865; 2d class, 1872. Conservator of the Nancy Museum. Works: A Kitchen (1857), Nancy Museum; Levite of Ephraim (1864), ib.; Magdalen (1864), ib.; Death of Leander, Gallic Prisoner condemned to die of Hunger (1865); Last Years of Tiberius in Isle of Caprea, The Ammazatoio at Rome (1867); Lost Soul (1868); Italian Souvenir (1869), Nancy Museum; Graziella (1870); Nereid (1872); Christ at the Tomb (1875); Interior of a Roman Ammazatoio, Leda (1880); Blacksmith's Shop in Andelys (1881); Head of a Negro (1882).—Bellier, ii. 491.

SELLSTEDT, LARS GUSTAF, born in Sweden in 1819. Portrait painter, self-taught. In 1842 settled in Buffalo, N. Y. First exhibited at the National Academy in 1858; elected an A.N.A. in 1871 and N.A. in 1875. One of the founders of the Buffalo Academy, of which he was secretary and superintendent in 1862–76, president in 1876, and again superintendent in 1878. Works: Head of Jewish Rabbi (1859); Abandoned; Quahaug Rock—Narragansett, Preparing her Paper for the Club (1879). Portraits: Of the Artist (1871, Academy, Buffalo); W. G. Fargo (1874); George W. Clinton, National Science Rooms, Buffalo; Mrs. Sellstedt (1882); Benjamin Fitch (1883); Brother and Sister — Portraits (1884), Franklin Locke; Charles Day (1885).

SEMENTI (Semenza), GIOVANNI GIACOMO, born in Bologna, July 18, 1580, died (?). Bolognese school; pupil of Calvart, afterwards of Guido, and one of his favourite assistants; went to Rome in service of Cardinal Maurice of Savoy and painted many pictures in manner of Guido. Among his works are: Christ the Redeemer, St.

Catherine, St. Eugenius, Bologna Gallery; Marriage of St. Catherine, Vienna Museum. —Malvasia, ii. 249; Ch. Blanc, École bolonaise; Lanzi, iii. 97.

SEMINI, ANDREA, born in Genoa about 1525, died after 1591. Genoese school; son and pupil of Antonio Semini; also studied Perino del Vaga and spent eight years in Rome, where he learned to imitate Raphael. Much employed in Genoa and Milan. Works: Nativity, Turin Gallery; Conception, S. Pietro, Genoa. Andrea's sons, Cesare and Alessandro, were mediocre painters.—Soprani, 57; Lanzi, iii. 243; Ch. Blanc, École génoise.

SEMINI, ANTONIO, born in Genoa about 1485, died after 1547. Genoese school; pupil of Lodovico Brea, whose style he modernized. Painted sometimes in collaboration with Teramo Piaggia or Teramo di Zoagli, his fellow-pupil under Brea. Semini's Nativity, in S. Domenico, Savona, is in the manner of Perugino, which Perino del Vaga had introduced at Genoa.—Soprani, 22; Lanzi, iii. 237; Ch. Blanc, École génoise.

SEMINI, OTTAVIO, born in Genoa about 1530, died in Milan in 1604. Genoese school; son and pupil of Antonio Semini; also studied Perino del Vaga and works of Raphael in Rome. Aided his brother Andrea in many works, but was obliged to leave Genoa on account of a homicide, and afterwards led a dissipated life in Milan. Decorated chapel of S. Girolamo in S. Angelo, Milan.—Soprani, 57; Lanzi, iii. 243; Ch. Blanc, École génoise.

SEMITECOLO, NICCOLÒ, Venetian school (1351–1400). The ablest Venetian artist of the 14th century (C. & C.). Earliest picture, Coronation of the Virgin (1351), is in the Vienna Academy. His best effort is an Altarpiece (1367), in the library of the Duomo, Padua. Other works: Madonna with Saints, dated 1400, Correr Museum, Venice; Coronation of the Virgin, Venice Academy. Possibly identical with Nicholas Paradisi, of Venice, whose works are but little inferior to those of Semitecolo.—C. & C., Italy, ii. 266; Burckhardt, 522.

SEMOLEI. See *Franco* Battista.

SENAVE, JACOBUS ALBERTUS, born at Loo, near Furnes, Sept. 12, 1758, died in Paris in 1829. Genre painter, pupil of Dunkirk Academy, and continued his studies at St. Omer and Ypres. Went to Paris, where he came under Suvée's influence. Painted Flemish popular festivals in the style of Teniers. Honorary director of Ypres Academy and honorary member of Ghent Academy in 1822. Works: Rembrandt's Studio, Academy, Ypres; Young Girl feeding Cow, Horse led forth by Boy, Basle Museum; Fantastic pictures with Architecture in and around Paris (2), Gotha Museum; Village Inn with Travellers and Peasants, Sarah leading Hagar to Abraham, Leipsic Museum.—Immerzeel, iii. 86; Nagler, xvi. 238.

SENI BESIDE WALLENSTEIN'S BODY, Karl von *Piloty*, New Pinakothek, Munich; canvas, H. 10 ft. 1 in. × 12 ft. 2 in. The astrologer Seni, entering Wallenstein's room in the morning, finds his dead body extended on the floor. Painted in 1855.

SEQUEIRA, DOMINGOS ANTONIO DE, born in Lisbon in 1768, died in Rome in 1837. History painter, pupil of Lisbon Academy, and in 1788 of Antonio Cavallucci in Rome. On his return to Portugal in 1796 worked for churches and palaces; in 1823 visited Paris; then went to Italy, and became devotional. At his death was president of Portuguese Academy. Works: Last Moments of Camoens; Descent from the Cross; Flight into Egypt; St. Bruno, Lisbon Academy.—Nagler, xvi. 276; Bryan, 729.

SERAPION, painter, probably 1st century B. C. Pliny says (xxxv. 37 [113]) that he was successful in scene-painting, but was unable to depict the human form.

SERF EMANCIPATION, Edward *Armitage*, London; canvas, H. 5 ft. 10 in. × 10 ft. An Anglo-Saxon noble on his death-bed, surrounded by his family and friends, at right, giving freedom to his slaves, who are grouped at left. In foreground a scribe writes down the names of the liberated. Royal Academy, 1877.

SERMON ON THE MOUNT, Claude *Lorrain*. See *Tabor*, Mount.

SERRE (Serra), MICHEL GASPARD JACQUES, born at Tarragona, Spain, Jan. 10, 1658, died at Marseilles, Oct. 9, 1733. He fled from home when only eight years old, went to Marseilles, was received into the Chartreuse Convent and taught to paint; in time he made his way to Rome, and after hard study returned to Marseilles in 1676; became a citizen in 1690, and a member of the Academy in 1704. During the plague at Marseilles in 1720 Serre performed invaluable services and won the gratitude of everybody. The Museum of Marseilles possesses two large pictures by him illustrative of the city during the plague, and many religious paintings.—Chennevières, Artistes provinciaux, ii. 201.

SERRES, DOMINIC, born at Auch, Gascony, in 1722, died in London, Nov. 6, 1793. Designed for the church, but ran away to sea, and became master of a vessel which was captured in 1752 by a British frigate. Released on parole in England, he turned his attention to art and became a successful marine painter. He was one of the foundation members of the Royal Academy (1768), of which he was appointed librarian in 1792, and was marine painter to George III. Works: George III. reviewing the Fleet at Portsmouth (4 pieces), and Sea-Piece (1789), Hampton Court. His son, John Thomas Serres (1759–1825), was also a marine painter.—Redgrave; Law, Hist. Cat. Hampton Court; Sandby, i. 104.

SERVIN, AMÉDÉE ÉLIE, born in Paris; contemporary. Landscape and animal painter, pupil of Drolling. Lives in Villiers-sur-Morin. Medals: 1867, 1869; 2d class, 1872. Works: Picking Stones in a Field (1867); Locksmith (1868); Frightened Donkeys (1869); The Mill (1872), Marseilles Museum; Chestnut Seller, Under the Willows (1874); Making Sausages; My Neighbour; Wine Taster; Crossing the Brook, Cutting in the Woods of Penthièvre (1879); Crotoy in the Evening, Little Baths of St. Valéry (1880); Picardy (1881); A Mill, Saltmakers and Salters (1882); Stable in Villiers, High Tide at Crotoy (1883); Ma cour, Chemin du bac (1884).

SESTO, CESARE DA. See *Cesare* da Sesto.

SETTEGAST, JOSEF, born at Coblentz, Feb. 8, 1813. History painter, pupil of Düsseldorf Academy, and of Veit in Frankfort. Visited Italy in 1838–43. Works: Madonna and Child (1833); Finding of the Cross, Church of the Cross, Ehrenbreitstein; Crucifixion, St. Francis Church, Düsseldorf. In fresco; subjects, Kastor Church, Coblentz; Crucifixion, Max Church, Düsseldorf; cupola of Mentz Cathedral after designs by Veit (1861).—Art Journal (1865), 133; Nagler, xvi. 304; Müller, Düsseldorf. K., 54.

SEUTER (Saiter, Syder), DANIEL, born in Vienna in 1642, 1647, or 1649, died in Rome or Turin in 1705, 1721, or 1725. Italian school; history painter, pupil of Carlo Loth in Venice and of Carlo Maratti in Rome. Sometimes called Avouster or Cavaliere Danielle. Works: Venus on Clouds, Augsburg Gallery; Apollo and Daphne; Dædalus and Icarus; Death of Abel; St. Jerome, Brunswick Gallery.—Nagler, xviii. 64.

SEVEN SACRAMENTS. See *Sacraments*.

SEVEN WORKS OF MERCY. See *Mercy*.

SEVERDONCK, JOSEPH VAN; contemporary. History and genre painter, pupil of Wappers. Excellences and defects in his work, so that opinions differ concerning it. Several medals. Leopold and Ernestine House Orders. Works: 14 Stations, Church of Notre Dame, Namur; Battle of Grave-

lingen (1855); Defence of Tournay in 1581; Visitation of Mary (1862); Ballot among the Gypsies; Battle of Vucht, Palace of Justice, Ghent; Cavalry Attack.—Müller, 488.

SEVILLA ROMERO Y ESCALANTE, JUAN DE, born in Granada in 1627, died there, Aug. 23, 1695. Spanish school; pupil of Pedro de Moya, from whom he learned the style of Van Dyck. Painted chiefly religious compositions, and had considerable local reputation. Work: Dead Christ and Saints, Dresden Gallery.—Cean Bermudez; Stirling, iii. 1134; Ch. Blanc, École espagnole.

SEYBOLD, GEORG VON, born at Schrobenhausen, Bavaria, March 20, 1832. Genre painter, pupil of Munich Academy under Kaulbach, and of Couture in Paris. Works: Vedette in the Russian Campaign (1859); Prisoners escorted by Cossacks (1860); Soldier of 17th Century; Hunter of 16th Century. In fresco: a picture in National Museum, Munich.—Müller, 489.

SHADOW OF DEATH, William Holman *Hunt*, Manchester Art Gallery; canvas. Christ, as the carpenter, engaged in Joseph's workshop, is standing upright, at the close of the day's labour, wearily stretching out his arms, which form the shadow of the cross on the wall behind him—a prevision of the Crucifixion; on the ground, at his feet, Mary, kneeling before a coffer in which are the gifts of the kings, is gazing intently on the ominous shadow. Finished in 1873, after three years' labour. Engraved by F. Stacpoole. Art Journal (1874), 15; Athenæum, Jan., 1873, 23; Nov. 1873, 702.

SHAKESPEARE AND HIS CONTEMPORARIES, John *Faed*, Corcoran Gallery, Washington; canvas, H. 4 ft. 5 in. × 5 ft. 7 in. Group of statesmen and authors of the time gathered around Shakespeare, the central figure, in the Mermaid Tavern, Friday Street, London. Engraved by James Faed. Photogravure in Art Treasures of America. —Art Treasures of America, i. 7; Corcoran Gal. Cat.

SHAPLEIGH, FRANK HENRY, born in Boston, Mass., March 7, 1842. Landscape painter, pupil in Paris of Lambinet. Studio in Boston; summer studio in Crawford Notch, White Mountains. Works: Venice, A. F. Hervey, Boston; Yosemite Valley, H. C. Bacon, San Francisco; Mirror Lake, David Dudley Field, New York; The Northern Peaks, T. A. Chapman, Milwaukee; The White Mountains, G. B. Prescott, New York; Fort Marion—St. Augustine, W. G. Warden, Philadelphia; Fort at Matanzas—Florida, H. G. Lapham, New York; Old Mill in Seabrook—N. H., G. H. Wright, Boston.

SHARPLES (Sharpless), JAMES, born in England in 1751, died in New York, Feb. 26, 1811. Of a Roman Catholic family, he was educated in France for the priesthood; studied art in London under George Romney (?), married, and sailed for America in 1794 with his wife and three children, but was taken by the French, carried into Brest, and imprisoned several months. On his liberation he again embarked, and reached New York in safety. Travelling in a four-wheeled carriage with one horse he visited the principal cities and towns of the United States to paint the portraits of notable persons, of which he made a large collection. Though he worked some in oils most of these were executed in pastels. A hundred and thirty-four of the latter are preserved in Independence Hall, Philadelphia, but few of his oil pictures are extant. Two portraits of *Washington* and one of Mrs. Washington, painted from life about 1796 and taken soon after to England, have lately been brought to this country for sale. Sharples returned to New York in 1809. His wife and daughter Rolinda were both painters of portraits. Mrs. Sharples exhibited pastels of Gen. Washington and Dr. Priestley (now in the National Portrait Gallery) at the Royal Academy in 1807. She worked at Bath and Bristol, England, and left all her property to found an art institution in the latter city, where she died in March, 1849. Rolinda, who exhibited at the Academy in

1820–23 and in 1832, lived at Bristol, where she died, Feb. 10, 1838. Her brother James, who also painted portraits, died in Bristol in 1839. Another brother, Felix, painted and died in North Carolina.—Dunlap; Walter, Memorials of Washington (New York, 1887).

SHATTUCK, AARON DRAPER, born in Francestown, N. H., March 9, 1832. Animal painter, pupil in Boston of Alexander Ransom, portrait painter, and of the National Academy in 1852. First brought into prominent notice in 1855 by a study of Grasses and Flowers. Elected A.N.A. in 1856, N.A. in 1861. Studio in New York. Works: White Mountains in October (1868); Sunday Morning in New England (1873); Sheep and Cattle in Landscape (1874), J. H. Sherwood, New York; Autumn near Stockbridge (1876); Granbury Pastures (1877); Cows by the Meadow Brook (1881); Cattle (1882); Landscape with Cattle—Avon, Conn. (1883); Peaceful Days, Farm by the Sea (1884).

SHAW, ANNIE CORNELIA, born at West Troy, N. Y., Sept. 16, 1852. Landscape and animal painter, pupil of H. C. Ford, Chicago. Associate of Chicago Academy of Design, 1873; member, 1876; honorary member of Art Institute, Chicago, 1886. Works: On the Calumet (1874), J. H. Dole, Chicago; Willow Island (1876), C. L. Hutchinson, ib.; Keene Valley—N. Y. (1875), A. A. Munger, ib.; Ebb Tide on Coast of Maine (1876), William Butterfield, ib.; Head of Jersey Bull (1877), Mrs. Jenny F. Kempton, ib.; In the Rye Field (1880), Mrs. Larned, Providence, R. I.; Road to the Creek (1880), B. P. Hutchinson, Chicago; Close of a Summer Day (1882), Edwin B. Haskell, Boston; July Day (1883), J. H. Dole, Chicago; In the Clearing (1883), Walter C. Larned, ib.; Fall Ploughing (1884), George A. Brackett, Minneapolis, Minn.; Ashen Days (1884), Mrs. C. Brown, Chicago; The Corn-Field (1884), do. ready to Harvest (1885), Charles E. Gifford, Jr., ib.; The Russet Year (1885).

SHEBA, EMBARKATION OF QUEEN OF, *Claude* Lorrain, National Gallery, London; canvas, H. 4 ft. 11 in. × 6 ft. 7 in. signed, dated Rome, 1648. The Queen embarking on the occasion of her visit to Solomon. One of Claude's best pictures. Painted in Rome for the Duc de Bouillon, whence called the Bouillon Claude. Liber Veritatis, No. 114. From Angerstein Collection. Companion to Marriage of *Isaac* and Rebekah. Engraved in Gallery Angerstein, by Varrall in National Gallery, and in L'Art. Replica, painted in 1677, Lord Cathcart.—Waagen, Treasures, i. 340; Cat. Nat. Gal.; Pattison, Claude Lorrain, 228; Athen., 1876.

SHEBA, QUEEN OF, AND SOLOMON, Paolo *Veronese*, Turin Gallery; canvas, H. 11 ft. 3 in. × 17 ft. 10 in. Solomon, seated high on his throne, with two elders on each side beneath him, stoops forward as if to support the Queen of Sheba, who, kneeling and nearly fainting, looks up to him with tears in her eyes; beside her kneels a maid of honour, who looks back to encourage a negro girl carrying presents; a little dog in front barks furiously at an attendant who has set down a golden vase near him. A picture of "inestimable value." Painted for Charles, Duke of Savoy. Engraved by Hollar.—Ruskin, Mod. Painters, v. 229; Ridolfi, Marav., ii. 57.

SHEE, Sir MARTIN ARCHER, born in Dublin, Dec. 20, 1769. died at Brighton, Aug. 19, 1850. Pupil of Dublin School of Design, and won some repute in that city as a portrait painter; went to London in 1788 and, through advice of Sir Joshua Reynolds, became a pupil of the Royal Academy in 1790. He gradually won his way and became a successful portrait painter of men, his earliest works being theatrical portraits. He also painted some subject works, but they did not add to his reputation. In 1798 he was elected A.R.A., in 1800 R.A., and in 1830 president

of the Royal Academy, receiving at the same time the honour of knighthood. He was also the author of several literary productions, among them "Alasco," a tragedy (1823), and "Old Court," a novel (1829). Works: Infant Bacchus, Thomas Morton (dramatist), Thomas Lewis (comedian), National Gallery; William IV., Queen Adelaide, Windsor Castle; Queen Victoria, Royal Academy, London; Portrait of Picton, National Portrait Gallery.—Art Journal (1849), 12; Redgrave; Cunningham; F. de Conches, 407; Ch. Blanc, École anglaise; Sandby, ii. 136.

Adoration of Shepherds, Anton Raphael Mengs, Madrid Museum.

SHEEP SHEARER (La tondeuse de moutons), Jean François *Millet*, Quincy A. Shaw, Boston. Figures three-quarters length, life-size. A peasant man, seated on an overturned basket, holds a sheep which a woman is shearing. Painted in 1860; exhibited in Brussels, 1860; Salon, 1861; Bordeaux, 1865; Lille, 1866; Exposition universelle, Paris, 1867. First sketch in Collection of Mlle. Sensier.—Gazette des B. Arts (1860), viii. 96; (1861), xi. 63; Sensier, vie, 216.

SHEEP SHEARING (Tonte des moutons), Jean François *Millet*, William Schaus, New York. A farm-yard, with a house, farm buildings, and trees in background, and a man and woman shearing sheep; in foreground, many sheep, some shorn and some unshorn (the latter suspiciously smelling the former), and a man leading out a sheep to be sheared. Painted in 1861. From Collection of M. Fanien.—Sensier, vie, 206.

SHEPHERDS, ADORATION OF, *Correggio*. See *Notte*, La.

By Domenico *Ghirlandajo*, Florence Academy; wood, H. 4 ft. 6 in. × 4 ft. 8 in.; dated 1485. The Child lies on the ground in front of a sarcophagus which serves as a feeding-trough for a cow and a mule; at left, the Virgin kneeling, and Joseph gazing at the procession of the Magi winding round a hill and passing through a triumphal arch; at right, three shepherds, one bearing a lamb. Vasari errs in saying that one of the figures is a portrait of Ghirlandajo. Painted for the Sassetti Chapel in S. Trinità, Florence. Engraved by Perfetti.—Vasari, ed. Mil., iii. 257; C. & C., Italy, ii. 476; Gall. Accad. di Firenze, Pl. 48.

By Anton Raphael *Mengs*, Madrid Museum; wood, H. 8 ft. 6 in. × 6 ft. 3 in. The Virgin, with the Child in her lap, seated in the stable, with an ass and an ox in background; at left, St. Joseph sitting, and behind him the painter himself as a spectator; at right, the shepherds in adoration, one of

them followed by a dog; above, a choir of angels. One of Mengs's best works. Collection of Charles III. Engraved by Raphael Morghen.—Réveil, xiii. 928.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 6 ft. 5 in. × 4 ft. 10 in. On left, Jesus lying naked on a crib, the Virgin, at his feet, holding up the linen that covers him; behind her, St. Joseph standing; in front, a kneeling shepherd near a lamb; beyond him, an old woman, and behind her, on right, two shepherds, one with a staff; above the Child, the heads of an ox and an ass. First manner. From Houghton Gallery; appraised at £600. Engraved by V. Green. Sketch in Hermitage.—Curtis, 165; Houghton Gallery, i. Pl. 24; Hermitage, Cat., 128.

By *Murillo*, Madrid Museum; canvas, H. 6 ft. 1 in. × 7 ft. 6 in. The Virgin, kneeling on left behind the crib, holds the head of Jesus on her right arm, and raises with left the linen that covers him; behind, St. Joseph leaning on his staff; in front, a shepherd kneeling in adoration; two fowls on ground before him; at right, a woman with a basket of eggs, and a man leading a lamb by a rope; in background, ruins of a temple. Second manner. Taken to Paris by French, returned in 1816 and placed in Academy of S. Fernando, whence transferred in 1829 to Museum. Engraved by Huvert; lithographed by P. F. Feillet. —Curtis, 165; Madrazo, 469.

By *Murillo*, Seville Museum; canvas, H. 9 ft. × 6 ft. The Virgin, seated on right, holds the head of the Child, who lies on a box filled with straw; she raises the linen and shows him to the kneeling shepherds; behind them, on left, a young woman with a basket of eggs thrusts a child forward into the scene; in centre, behind the crib, St. Joseph standing, leaning on his staff; above, two cherubs. Painted about 1676 for Capuchin Church, Seville. Repetition, reversed, Vatican, Rome.—Curtis, 164.

By Nicolas *Poussin*, Munich Gallery; canvas, H. 3 ft. 3 in. × 4 ft. 4 in. The Virgin seated in a stable, in which animals are feeding, holding in her lap the Infant, before whom four shepherds are prostrating themselves; behind the group, St. Joseph, standing. Painted in 1653 for M. de Maucroy, intendant of finances; passed thence to M. Boisfranc and to the Manheim Gallery, from which it was procured by the King of Bavaria. Engraved by John Pesne; lithographed (1818) by N. Müxel.—Réveil, xiii. 888.

Adoration of Shepherds, Nicolas Poussin, Munich Gallery.

By *Rembrandt*, National Gallery, London; canvas, H. 2 ft. 1 in. × 1 ft. 10 in.; signed, dated 1646. Interior of a stable; at right, the Virgin sitting near Jesus, who is lying in a cradle; on her right, St. Joseph, standing; two shepherds, kneeling, and near them two women and a child, a man with a lantern, a boy with a dog; in background, other figures and cattle. Collection of Mme. Bandeville (1786), 3,000 francs; Collection of M. Tolozan (1801), 10,000 francs;

J. J. Angerstein (1824). Engraved by S. Bernard; H. C. Shenton; Sevier.—Vosmaer, 201, 472; Smith, vii. 23.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas, H. about 14 ft. × 10 ft. The Virgin with Christ, whom two women are adoring, seated on a kind of hammock floor of rope netting, covered with straw, which divides the picture into two stories; in the lower division, the stable, are a cock, a cow, and a peacock, some shepherds with gifts, and a woman with a basket of eggs. A "tricky picture, hastily painted."—Ruskin, Stones of Venice, iii. 334.

By *Velasquez*, National Gallery, London; canvas, H. 7 ft. 7 in. × 5 ft. 6 in. The Virgin, kneeling at left, supports Jesus, who lies on a crib, while Joseph stands beyond, holding a staff; three shepherds kneel before the Child, and an old woman behind them bends forward; on right, a girl, with a basket on her head, enters a door; in foreground lie two sheep. Probably authentic, though genuineness has been doubted. Purchased about 1832 for Louis Philippe from Conde del Águila, Seville, in whose house it had been since it was painted; sold in 1853 to National Gallery for £2,050. Engraved by E. Lingée (outline).—Curtis, 4; Waagen, iii. 347.

Subject treated also by Palma Vecchio, Louvre; Francisco Bassano, Dresden Museum; Jacopo Bassano, Louvre, Paris; Leandro Bassano, Venice Academy; Ghirlandajo, Florence Academy; Adriaan van der Werff, Uffizi, Florence; Titian, Ambrosiana, Milan; Moretto, Berlin Museum; Andrea Schiavone, Vienna Museum; Guido Reni, Liechtenstein Gallery, Vienna; Spagnoletto, Louvre, Paris; Garofalo, Hermitage, St. Petersburg; Domenico Feti, ib.; Palma Vecchio, ib. Josef Anton Rhomberg, Frauenkirche, Munich; Bastien-Lepage (Salon, 1876).

SHEPHERD'S CHIEF MOURNER, Sir Edwin *Landseer*, South Kensington Museum; canvas, H. 1 ft. 6 in. × 2 ft. A shepherd's coffin, partly covered by a plaid and a blanket, rests in a rude cottage; on a three-legged stool lie a Bible and a pair of spectacles, and on the floor beside it a bonnet and crook, while by the coffin, with his head resting upon it, sits the old man's faithful dog—his chief mourner. Royal Academy, 1837.

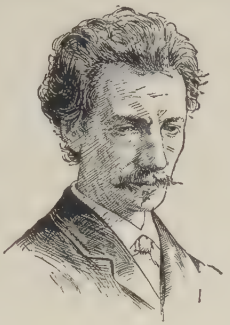
SHEPHERD, LITTLE (Pastor Niño), *Murillo*, Comte Henri de Greffulhe, Paris; H. 1 ft. 10 in. × 1 ft. 4 in. The young Saviour, walking front, with a crook in his left hand, rests the other on one of two sheep on his right; on his left, another sheep running. Presented by Queen Isabella to M. Guizot in recognition of his services in bringing about the marriage of her sister to the Duc de Montpensier. Sold in Paris, 1874, for 120,000 francs.—Gaz. des B. Arts (1877), xv. 155; Curtis, 186.

SHIPBUILDER, *Rembrandt*, Buckingham Palace; canvas, H. 3 ft. 10 in. × 8 ft. 6 in.; signed, dated 1633. A shipbuilder, seen to knees, making a drawing of a ship, is interrupted by his wife, who has entered the room with a letter. One of Rembrandt's most noted pictures. Gildemeester sale (1800), 8,050 florins; Smeth Van Alpen sale (1810), 16,500 florins. Engraved by Hodges (1802); J. P. Quilley. Etched by De Frey.—Waagen, Treasures, ii. 4; Vosmaer, 35, 432; Smith, vii. 68.

SHIPWRECK, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 5 ft. 8 in. × 7 ft. 11 in. The hulk of a large ship, still crowded with human beings, is labouring in a stormy sea; three fishing-boats are endeavouring to approach her bows, where some of the passengers are dropping from the bowsprit into a boat. Painted in 1805 for Sir John Fleming Leicester; exchanged by him for *Sun* in the Mist. Engraved by W. Miller in Turner Gallery.

SHIRLAW, WALTER, born in Paisley, Scotland, Aug. 6, 1838. Genre painter; taken to America in 1840. Pupil in Munich, in 1870–77, of Raab, Wagner, Ramberg, and Lindenschmidt. Exhibited first at National Academy in 1861; elected an A.N.A. in

1878; member of Society of American Artists, of which he was the first president; professor in Art Students' League, New York; member of Chicago Academy. Studio in New York. Works: Eager for the Fray (1861); Toning the Bell (1874); Sheep Shearing—Bavarian Highlands (1876); Good Morning (1878); Gretchen, Burgomaster, Task (1879); Capellmeister, Marble Quarry, Indian Girl, Very Old, Autumn (1880); Tom-Boy (1881); Gossip, Tuning Up (1844); Sorry for the Gorse, Under the Cornstack (1885); Jealousy (1886).—Am. Art Rev. (1881), 97, 145; Sheldon, 96.



SHORE, JANE, Joseph Nicolas *Robert-Fleury*, Luxembourg Museum; canvas, H. 6 ft. 8 in. × 5 ft. Condemned as a sorceress and adulteress, she is pursued through the streets of London and insulted by the populace. Salon, 1850.

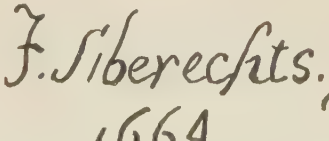
SHRIMP GIRL, *Hogarth*, National Gallery, London; canvas, H. 2 ft. 1 in. × 1 ft. 8 in. Half-length, face nearly full, with mouth half-open. She wears a white cap with a dark cloth over her head, on which she bears a tray containing shrimps and a small metal measure. Leigh Court sale (1884), 256 guineas.—Art Journal (1885), 8.

SHULAMITE, Alexandre *Cabanel*, Miss C. L. Wolfe, New York; canvas, signed, dated 1875. Life-size, sitting on the floor of a highly decorated apartment, with a column and rich stuffs in background. One hand is raised to her head; the other is partly veiling her bosom, from which the gauze has fallen. Photogravure in Art Treasures of America, i. 120.

SHUMWAY, HENRY COLTON, born in Middletown, Conn., July 4, 1807, died in New York, May 6, 1884. Portrait and miniature painter, pupil of the National Academy, and one of its earliest members, having been elected in 1832. For many years a successful miniature portrait painter in New York and in other American cities, and a regular exhibitor at the Academy. He went to Washington, D. C., in 1838 to paint Henry Clay, and had many other distinguished sitters.

SHURTLEFF, ROSWELL MORSE, born at Rindge, N. H., June 14, 1841. Landscape and animal painter, pupil of the Lowell Institute, Boston, and of the National Academy, New York, where he first exhibited in 1872. Studio in New York. Elected an A.N.A. in 1881. Works: American Panther (1876); Race for Life (1877); The Still-Hunter; On the Alert (1879); Autumn Gold, Pedro (1880); Blue Heron (1881); October Hunting, Under the Beeches (1882); Foot of the Mountain, Ray of Light, In the Wild-Wood (1883); Mt. Porter—Adirondacks, By Still Water (1884); October, Road to the Mill (1885); Song of Summer Woods, Morning in the Forest (1886).—Sheldon, 211.

SIBERECHTS, JAN, born in Antwerp, baptized Jan. 29, 1627, died in London in 1703. Flemish school; landscape painter, admitted to the guild in 1648. Painted many English landscapes for the Duke of Buckingham, who took him to England, where he was employed four years in the decoration of Cliefden House, and afterwards at Newstead and Chatsworth. Was distinguished for his water-colours. Endeavoured successfully to imitate Berchem and Karel du Jardin. Works: Miracle of St. Francis of Assisi (1666), Antwerp Museum; Farm Yard (1660), Brussels Museum; Leasehold Farm, Valenciennes Museum; Landscapes with Figures and Cattle (2, 1663, 1670), Lille Museum; do. (1), Bordeaux Museum; do., Liechtenstein Gallery, Vienna; Mother sewing by the Cradle (1671), Copen-



hagen Gallery ; Cattle Pasture, Old Pinakothek, Munich.—Ch. Blanc, École flamande ; Gaz. des B. Arts (1872), vi. 497 ; Rooses (Reber), 412 ; Van den Branden, 1064.

SIBYL, the name applied to reputed prophetesses of the mythical period, some of whom are said to have foretold the coming of Christ to the Gentiles. There are ten or more of them, and they are generally named from their habitations; as, Cimmerian, from the Black Sea ; Cumæan, from Cumæ in Campania ; Delphian, from Delphi ; Erythræan, from Erythræa in Asia Minor ; Hellespontian (sometimes called Trojan), from the Hellespont ; Libyan, from Libya ; Persian, from Persia ; Phrygian, from Phrygia ; Samian, from Samos ; Tiburtine, from Tibur (Tivoli). They do not appear in art earlier than the fourteenth century.

SIBYL, CUMÆAN, *Domenichino*, Palazzo Borghese, Rome. Wears an immense turban, eyes raised and mouth open. Head and draperies well drawn and coloured. In respect to accessories superior to the repetitions at the Capitol and in the Modena Museum. Engraved by P. Fontana.—Lavice, 335, 354 ; Viardot, 239.

By *Guido* Reni, Uffizi, Florence ; canvas, half-figure. Eyes raised, and resting her chin on one hand ; she holds in the other a paper, on which is written her prediction of Christ's advent—"Nascetur de Virgine." Other Cumæan Sibyls by Guido are in the Brussels and Vienna Museums, the Palazzo Strozzi, Florence, and the Palazzo Brignole Sale, Genoa.—Soc. Ed. et Paris, Pl. 177 ; Lavice, 47.

By Elihu *Vedder*, Wellesley College, Wellesley, Mass. She is hurrying along, her garments blown by the wind swinging before her, in the centre of a landscape with a range of mountains resembling the Abruzzi in the distance.

SIBYL, PERSIAN, *Guercino*, Capitol Gallery, Rome ; half-figure. She leans her head on the back of one hand and holds a pen in the other. An open book lies before her. Colour, drapery, and effect of light excellent ; one of the master's best pictures. Engraved by Ant. Perfetti ; A. Cunego ; J. V. Kauperz ; P. Fontana ; Gio. Berselli.—Lavice, 331.

SIBYL, SAMIAN, *Guercino*, Uffizi, Florence ; canvas, H. 3 ft. 7 in. × 2 ft. 11 in. Standing, half-length, with her hands on an open book. She wears a picturesque turban and bands of pearls in her hair. Painted in 1651 for Mattia de' Medici ; bought in 1777 for Gallery. Engraved by Ant. Perfetti ; Levillain ; J. Rivera.—Molini, Gal. di Firenze, ii. 125 ; Soc. Ed., Gal. di Firenze, Pl. 133 ; Wicar, i., Part 3 ; Lavice, 33.

SIBYL, TIBURTINE, *Garofalo*, Palazzo Pitti, Florence ; wood, H. 2 ft. × 1 ft. 3 in. The Sibyl revealing to the Emperor Augustus the Mystery of the Incarnation. She is standing pointing with one hand to the Virgin and Child, who, with two angels, are seen above ; Augustus is kneeling, with his crown on the earth beside him.

Subject treated also by Paris Bordone, Venice Academy.

SIBYL, ZAMBETHA (Sambetha), Hans *Memling*, Hospital of St. John, Bruges ; wood, H. 1 ft. 3 in. × 10 in. A bust portrait of a Flemish damsel, in the high peaked cap of the close of the 15th century. Supposed to be the portrait of one of the daughters of William Moreel, a patrician of Bruges, whose portrait and that of his wife, now in the Brussels Museum, were painted by Memling in the same year, 1480.—C. & C., Flemish Painters, 276 ; Beffroi, ii. 182.

SIBYLLA PALMIFERA (Sibyl with the Palm), Dante Gabriel *Rossetti*, George Rae, Birkenhead, England ; canvas, life-size, three-quarter length. Illustrative of Rossetti's sonnet of same title. Seated figure of a virgin, in crimson dress, with green scarf over her hair, holding a palm before the shrine of worship ; beside her burns a lamp, its flame rising toward a rose garland hanging near the sculptured head of a cherub ; on the other side smoke ascends from a thurible in circles towards a death's head, over which is a wreath of poppies ; above, a festoon of olive boughs and a sphinx in

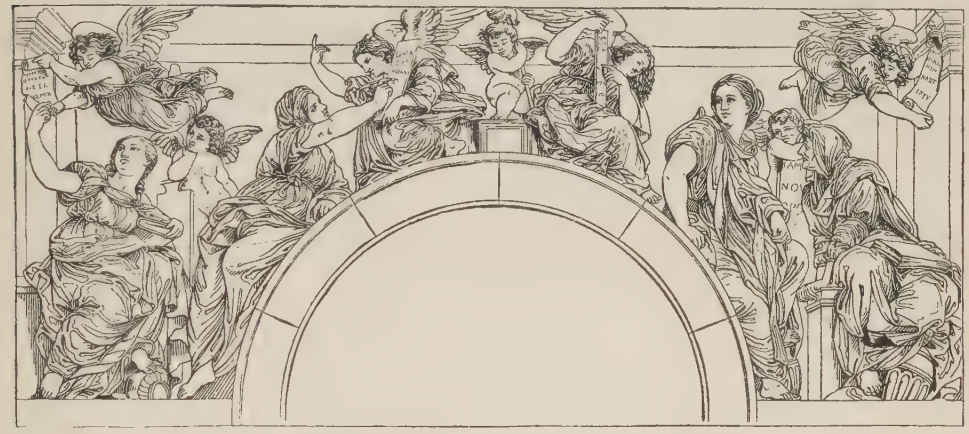
a niche. Painted in 1866; chalk drawing, Alexander Stevenson, Tynemouth.—Athenæum, Sept., 1873, 407; Oct., 1875, 444.

SIBYLS, *Michelangelo*, Sistine Chapel, Vatican, Rome; frescos on ceiling. Painted on five of the twelve pendentives, the other seven being filled with as many prophets, viz.: Zachariah, Joel, Ezekiel, Jeremiah, Jonah, Daniel, and Isaiah.

1. Erythræan Sibyl, full-length, seated, looking into an open book at right. Behind, two children, one lighting a lamp.

2. Persian Sibyl, full-length, seated, writing in an open book at left. In front of her, two children.

holding up a scroll, half-opened by a flying angel, inscribed "The Resurrection of the Dead;" next the Persian Sibyl, writing on a tablet held by an angel, "He will have the Lot of Death"; on the key-stone, a little angel holding a torch, and another, seated near, points to a tablet in his hand inscribed, "The Heavens surround the Sphere of the Earth"; next, the Phrygian Sibyl, and below her, the Tiburtine Sibyl; between them, a little angel with a tablet inscribed, "I will open and arise," and above them another floating, with an open scroll inscribed, "Another Generation already." Painted by order of Agostino Chigi in 1514; entirely by



Sibyls, Raphael, S. M. della Pace, Rome.

3. Libyan Sibyl, full-length, seated, holding an open volume on a pedestal at her right and looking left at two children seated in front of her.

4. Cumæan Sibyl, full-length, seated front, looking to her right into an open book, behind which are two children.

5. Delphian Sibyl, full-length, seated, looking nearly front. Behind, two children, one looking into an open book.

Engraved by Cherubino Alberti.—Vasari, ed. Mil., vii. 182; Pistolesi, Vaticano desc., viii. Pl. 98, 105, 112, 123, 129; Landon, Œuvre de Michel-Ange, Pl. vi., viii., x., xii., xiv.

SIBYLS, *Raphael*, S. M. della Pace, Rome; fresco. At left, the Cumæan Sibyl, seated, Raphael. Shows wonderful execution. Vasari calls it Raphael's masterpiece. This fresco is beneath that of the *Prophets*, and is the picture which Michelangelo was called in to value, estimating each head to be worth a hundred ducats. Restored in 1556–1561 by Fontana and in the present century by Palmaroli. Engraved by a pupil of Marc Antonio; J. Volpato (1772); Ferd. Ruschweyh; M. F. Dien (1838). Original designs in Abertina Collection, Vienna, and at Oxford.—Vasari, ed. Mil., iv. 340; Passavant, ii. 138; Müntz, 491, 493; Springer, 256; Réveil, xiv. 967.

SICHEL, NATHANAEL, born in Mentz, Jan. 8, 1844. History and portrait painter,

pupil of Berlin Academy under Julius Schrader; won a prize in 1864, and studied in Rome two years, and in Paris one year. Studio in Berlin. Works: Philip the Generous at his Wife's Tomb (1864), Darmstadt Gallery; Joseph interpreting Pharaoh's Dreams (1864); Arrest of Don Carlos by Philip II.; Scene from Life of Mary Stuart; Francesca da Rimini (1876); Cardinal de Guise in Rome.—Müller, 489.

SICIOLANTE. See *Girolamo* da Sermoneta.

SIDDONS, MRS., portrait, Thomas *Gainsborough*, National Gallery, London; canvas, H. 4 ft. 1 in. × 3 ft. 3 in. Half-length, seated; in a striped blue and white dress and buff shawl, with black hat and feathers, and holding in her left hand a brown muff. Painted in 1784; purchased in 1862 from Major Mair, husband of the actress's granddaughter.—Cat. Nat. Gal.; Eng. Painters of Georgian Era, 14.

By Sir Thomas *Lawrence*, National Gallery, London; canvas, H. 8 ft. 2½ in. × by 4 ft. 8½ in. Full-length, turning over with her left hand a leaf of an open volume of "Paradise Lost," on a table beside her. Presented by Mrs. Fitz-Hugh in 1843. Engraved by W. Say (1810).

SIDDONS AS THE TRAGIC MUSE, Sir Joshua *Reynolds*, Grosvenor House, London; canvas, life-size. The Queen of Tragedy, full-length, sitting upon a throne resting on clouds, apparently brooding over deeds of horror; behind her stand two figures, one with a bowl, the other with a dagger—types of secret and open violence. Painted in 1784; bought by M. de Calonne for 800 guineas; at his sale (1795) passed to W. Smith, M.P., for £700; sold to Watson Taylor for £900, and bought at his sale (1822) by first Marquis of Westminster for 1,760 guineas. Replica at Langley Park, Stowe; another in Dulwich Gallery, painted, according to Northcote, by Score, one of Sir Joshua's journeymen; others in Lord Normanton's gallery and in possession of Mrs. Combe, Edinburgh. Engraved by Hayward (1787).—Leslie and Taylor, Life, ii. 420; Art Journal (1860), 358; Waagen, Art Treasures, ii. 172.

SIEBERT, ADOLF, born at Halberstadt in 1806, died in Rome in 1832. History painter, pupil of Wach in Berlin, where he won the Academy prize in 1830, and went to Rome. He was a deaf mute. Works: Jupiter and Mercury with Philemon and Baucis (1830); St. Luke painting the Madonna

Siddons as the Tragic Muse, Sir Joshua Reynolds, Grosvenor House, London.

(1831), Schloss Bellevue, Berlin; Dædalus and Icarus; Farewell of Tobias.—Cotta's Kunstbl. 1829–34; Raczynski, i. 59; iii. 68.

SIEGERT, AUGUST, born at Neuwied, March 5, 1820, died in Düsseldorf, Oct. 13, 1883. Genre painter, pupil of Düsseldorf Academy under Hildebrandt and Schadow in 1835–46. Visited Antwerp, Paris, Holland, and Munich; settled in Düsseldorf in 1851, where he became teacher at the Academy, and in 1872 professor. Medal in Vienna. Member of Amsterdam Academy. Works: Luther at Assembly of Worms

(1844); David and Abishai in Saul's Tent (1845); Emperor Maximilian and Albrecht Dürer (1848); The Welcome (1851); Trumpeter's Children (1851); Holiday (1852); Reading the Bible, David finding Saul asleep, Provinzial Museum, Hanover; Sunday Morning, Museum Fodor, Amsterdam; Poor Family fed in Rich House; Soldiers playing Dice; Children in Studio, Stettin Museum; Convent Gate; Patrician Interior; Meal-Time; Welcome Pause (1866); Service of Love (1870), Hamburg Gallery; Fruit Painter (1876), Düsseldorf Gallery; Birth Day; Forest House; Good Treatment —Bad Payment (1883).—Kunst-Chronik, xix. 24; W. Müller, Düsseldorf K., 160; Wiegmann, 225; Zeitsch. f. b. K., vi. 149.

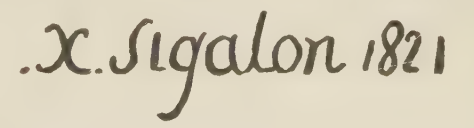
SIEGUMFELDT, HERMAN CARL, born near Esrom in North Zealand, Sept. 18, 1833. Portrait and genre painter, pupil of Copenhagen Academy in 1844, and afterwards of Simonsen; won the small silver medal in 1850, a money prize in 1856, and the travelling prize in 1859; broke his arm in Sweden in 1860, which seriously crippled him; visited in 1863 Brussels, Paris, and Rome. Works: Apple Woman, School Girl with Books (1856); Fishermen from North Zealand, Fishermen on the Strand at Evening (1857); Husbandmen from the Heaths, From the Country (1860); Sad Tale from the Sea (1862); Woman and Children (1865); Roman Peasants in Church (1866); many portraits (1878–84). He is a portrait painter of high rank.—Sigurd Müller, 317; Weilbach, 633.

SIEMIRADZKI, HENDRIK, born in government of Grodno, Nov. 15, 1843. History painter, pupil of St. Petersburg Academy and of Piloty in Munich. Visited France and Germany in 1870, and settled in Rome in 1872. Medals: Vienna, 1873; Philadelphia, 1876; of honour, Paris, 1878; Berlin, 1879; Melbourne, 1882; L. of Honour, 1878. Member of St. Petersburg, Berlin, Stockholm, and Rome Academies. Works: Alexander's Confidence in Philip (1870); Figure Painting after Poem by Tolstoi (1871); Roman Orgies (1872); Christ and the Sinner (1873); Nero's Torches (1876); Sword Dance; Woman or Cup (1879); Shipwrecked Man Begging; Pirate's Cave (1881); Nubian Fortune-Teller (1882); Cremation of Russian Captain in 10th Century (1883), Moscow Museum; Summer Night in Pompeii (1884); Nero by the Body of a Christian Martyr, Christ with Martha and Mary (1885); frescos in Church of Our Saviour, Moscow.—Müller, 490; Kunst-Chronik, xvii. 401; xix. 352, 382; Kunst f. Alle, i. 150.

SIENA, GUIDO DA. See *Guido*.

SIENA, MATTEO DA. See *Matteo* di Giovanni.

SIGALON, XAVIER, born at Uzès (Gard), in 1788 (1790?), died in Rome, Aug. 18, 1837. French school; genre painter, pupil of Monrose at Nîmes, later of Souchon and Guérin in Paris. Sent to Rome, when M. Thiers was minister, to copy Michelangelo's Last Judgment, now in the École des Beaux Arts, which cost three and a half years' labour, for which he received 58,000 francs, an indemnity of 20,000 francs, and a travelling pension of 3,000 francs. Returned to copy other works in Sistine Chapel, and died of cholera. Medal, 1824; L. of Honour, 1831. Works: Death of St. Louis (1815), Baptism of Christ, Cathedral of Nîmes; Holy Ghost descending upon the Apostles (1817), Church of Aigues-Mortes; Young Courtesan (1821), Louvre; Locusta experimenting with Poisons (1824), Portrait of Louis Philippe,



Nîmes Museum; Athalie having all the Children of the Blood Royal killed (1827),

Nantes Museum; Vision of St. Jerome (1829), Louvre; Christ on the Cross (1829), Church at Issingeaux; Anacreon (1833).—Ch. Blanc, École française; Éloge historique de X. S. (1848); Bellier, ii. 502.

SIGISMONDA, William *Hogarth*, National Gallery, London; canvas, H. 3 ft. 3 in. × 4 ft. 1½ in. Mourning over the heart of Guiscardo. Sigismonda or Ghismonda, daughter of Tancred, Prince of Salerno, loved and secretly married Guiscardo, a poor but noble page. Tancred, having discovered the union, caused Guiscardo to be strangled and sent his heart in a golden cup to Sigismonda, who escaped from life by a poisoned draft which she had prepared in expectation of her husband's doom. Painted in 1759 for Sir Richard Grosvenor, who declined it; sold at Mrs. Hogarth's sale for 56 guineas; sold in 1807 for 400 guineas; bequeathed in 1879 by J. H. Anderdon. Engraved (1792) by B. Smith.

SIGMUND III., King of Poland, born in Stockholm, June 20, 1566, died in Warsaw, April 30, 1632. History painter. One of his pictures was taken for a Tintoretto. Works: Allegory of Foundation of Jesuit Convent, Schleissheim Gallery; Mater Dolorosa, Augsburg Gallery.

SIGNOL, ÉMILE, born in Paris, March 11 (May 8, Bellier), 1804. History, genre, and portrait painter, pupil of Blondel and Gros; won the 2d grand prix de Rome in 1829, and the grand prix in 1830. Medals: 2d class, 1834; 1st class, 1835; L. of Honour, 1841; Officer, 1865; Member of Institute, 1860. Works: Joseph telling his Dream to his Brothers (1824); Meleager taking up Arms (1830); Death of Virginia, Roman Peasants (1833); Noah cursing his Son (1834), Aix Museum; Christ at the Tomb (1835), Comtesse Potowska; Christian Religion coming to the Aid of the Afflicted (1837); Louis XV. consecrated in Rheims (1838), Versailles Museum; Preaching the Second Crusade (1839), ib.; *Woman* taken in Adultery (1840), Luxembourg Museum; Magdalen, Mystic Virgin (1842); Portrait of Louis VII. (1842), Versailles Museum; do. of Godfrey de Bouillon (1844), ib.; do. of Saint Louis (1844), ib.; Capture of Jerusalem in 1099 (1848), ib.; Bride of Lammermoor, Fairy and Peri (1850); Legislators under Evangelical Inspiration (1853), Palais du Sénat; Descent from the Cross (1853); Pietà, Magdalen (1855); Crusaders passing the Bosphorus (1855), Capture of Jerusalem (1855), Versailles Museum; Holy Family (1859); Wise and Foolish Virgins (1863); Punishment of a Vestal (1863), Arras Museum; Rhadamistus and Zenobia (1863); Soldier of Marathon, Exposure of Moses, Joseph sold by his Brethren (1878); Crusaders coming in Sight of Jerusalem in First Crusade (1880), Versailles Museum; Tancred on the Mount of Olives (1880), ib.; Portraits of Dagobert I., Clovis II., Childéric II., Thierry I., Dagobert II., Thierry II., Childéric III., ib. He has also executed works for churches: Death of the Magdalen (1838), Madeleine; Decorations in St. Joseph's Chapel, Saint-Severin (1845); do. in Chapelle des Catéchismes, Saint-Eustache (1851); do. in Saint-Eustache (1856); do. in Saint-Augustin (1862); Betrayal of Jesus and Crucifixion, Resurrection and Ascension (1876), Saint-Sulpice.—Bellier, ii. 502; Vapereau; Larousse.

SIGNORELLI, LUCA D' EGIDIO DI VENTURA DE', born in Cortona in 1441, died there in 1523. Tuscan school; pupil in Arezzo of his uncle, Lazzaro Vasari, and of Pietro della Francesca, with whom he remained until 1460. The evident influence of Antonio Pollajuolo and Andrea Verrocchio upon Signorelli makes it probable that he spent a portion of his time at Florence before 1472, and from 1474 to 1476 —years of which no record is preserved—in

association with these masters. According to Vasari, his first work (1472) was the decoration of the chapel of S. Barbara, in S. Lorenzo at Arezzo, no longer extant. The first certain notice of him is at Città di Castello, in November, 1474, as occupied in painting the now destroyed colossal figures of SS. Jerome and Paul on the exterior of the tower of the City Hall. Of the next four years we know nothing. Vasari tells us that he painted at Siena, and after finishing a work at S. Agostino went to Florence to study dead and living masters, and was employed by Lorenzo de' Medici; but the altarpiece at S. Agostino was not painted until 1498, six years after Lorenzo's death. During an earlier visit to Florence, he perhaps painted the School of *Pan* for Lorenzo, now in the possession of the Marchese Corsi. His first great works still extant are supposed to be the frescos in the S. Casa at Loreto, which betray Florentine influence and the assistance of Don Bartolommeo della Gatta, whom Signorelli probably knew at Arezzo in 1472, and by whom he was called to Loreto between 1476 and 1479. Here Signorelli reveals his identity in the Apostles, Church Fathers, and Evangelists, the Conversion of St. Paul, and the Unbelieving Thomas. About the beginning of September, 1479, he returned to Cortona, where he was elected one of the priors in the following February. The date of Signorelli's fresco of the History of *Moses*, in the Sistine Chapel, is unknown; but as he was commissioned to paint it by Sixtus IV., who died in 1484, it must have been executed before that year. To this time also belongs an altarpiece of the Virgin and Saints, painted for the Vannucci Chapel, in the Cathedral at Perugia. In the year 1491 he painted an Annunciation for the Chapel of S. Carlo, in the Cathedral at Volterra, and a picture of the Madonna and Saints, now in the Public Gallery of that city. Being highly esteemed as an artist at Florence, Signorelli was made a member of the committee of artists appointed in 1491 to sit in judgment on designs sent in for the construction of the façade of the Cathedral. In 1493 and 1494 he painted an Adoration of the Magi and a Nativity for the Church of S. Agostino at Città di Castello, where his Martyrdom of St. Sebastian, of the year 1496, is to be seen in the Church of S. Domenico. To the latter year also belong the Descent of the Holy Ghost and the Crucifixion, painted for a standard, but now divided in the Church of S. Spirito at Urbino. In 1497 Signorelli began to paint eight frescos from the life of St. Benedict, in the cloister of the Convent of Monte Riveto Maggiore, near Siena, still extant, though much injured. In 1498 he completed an altarpiece for the Bicchi Chapel, in S. Agostino at Siena, the wings of which, decorated with figures of saints, are in the Museum at Berlin. He was at Siena later, in 1506 and 1509, but whether his frescos in the Palazzo Petrucci were painted then, or at an earlier period, is uncertain. They represent the Calumny of Apelles, a Bacchanal, the Chaining and Triumph of Love, Coriolanus, the Flight of Æneas and Penelope. Called to Orvieto to complete the frescos of the Cappella di San Brizio begun by Fra Angelico, Signorelli employed the greater part of the years 1500 and 1501 in painting his celebrated *Last* Judgment cycle, upon which he was more or less occupied up to the year 1504. To 1502 belongs the great altarpiece of the Virgin and Apostles with the Dead Christ, in the choir of the Cathedral at Cortona. The altarpiece in S. Medordo at Ancevia, near Fabriano, was painted in 1507. In 1513 Signorelli was sent to Rome with a deputation from Cortona to congratulate Leo X. on his elevation to the papacy, and it was at this time that he visited and borrowed money from Michelangelo, as recorded in the great artist's well-known letter to the Capitano di Cortona. This was Signorelli's last visit to Rome. The remainder of his life was spent at Cortona, or in its neighbourhood. In 1514 he painted the Madonna which still adorns the altar of S. Vin-

cenzo in the Church of S. Domenico at Cortona, and in 1517 the Crucifixion, in the Church of the Fraternity of the Holy Cross at La Tratta. Two years later he was commissioned to paint a picture for the high altar of the confraternity of S. Girolamo Arezzo, now in the Church of the Nuns of S. Spirito, which, when finished, was brought there from Cortona (says Vasari) on men's shoulders. Signorelli visited Arezzo in 1520, to place the picture; and Vasari, then eight years old, saw him and spoke with him, as he relates. After his return to Cortona,

Triumph of Silenus, Rubens, National Gallery, London.

where he was repeatedly elected to the magistracy, Signorelli painted a Virgin and Saints for the Collegiata at Fojano (1523), and in the next year commenced his last work, never finished, in the so-called Palazzone—a building erected by the Cardinal of Cortona about a half mile from the city. The fresco which represents the Baptism of Christ is still extant, though much overpainted. Works: Flagellation, Brera, Milan; Madonna and Two Prophets, Holy Family, Uffizi, Florence; Virgin, Palazzo Pitti, ib.; Holy Family, Dresden Gallery; do., Palazzo Corsini, Florence; Circumcision, National Gallery, London; Dead Christ bewailed by the Marys and Apostles, choir of the Cathedral, Cortona; Communion of the Apostles (1512), ib.; Altarpiece, Città di Castello; High Altar, Compagnia di S. Niccolò, Cortona; Conception of the Virgin, Church of the Gesù, ib.; Virgin and Saints, Church of S. Cecilia, Città di Castello; do., Academy, Florence; A Predella, ib.; Male Portrait, Torrigiani Gallery, Florence; Adoration of the Magi, Predella, Virgin Reading, Louvre, Paris; Pietà, Keir, Scotland; Nativity, Leuchtenberg Gallery, St. Petersburg.—R. Vischer, Luca Signorelli (Leipsic, 1879); C. & C., Italy, iii. 1; Vasari, ed. Mil., iii. 683; Gaz. des B. Arts (1875), xi. 105.

SILENCE DU CARRACHE. See *Jesus*, Sleep of.

SILENCE DE LA SAINTE VIERGE. See *Madonna* with Diadem.

SILENUS AND SATYRS, *Rubens*, Hermitage, St. Petersburg; wood, H. 2 ft. 11 in. × 3 ft. 6 in. Silenus, drunk, with a jug in his hand, is supported on one side by a female satyr, and on the other by a negress; in front, two female satyrs lying on the ground, one of whom is suckling two young satyrs. Formerly in Houghton Collection. Engraved by Soutman; Earlom; Panneels.—Smith, ii. 158; ix. 303.

By *Rubens*, Munich Gallery; wood, 6 ft. 6 in. square. Twelve figures, besides two goats and a tiger. Silenus, supported on left by a negro and on right by a satyr, near whom is an old woman carrying a jug; a faun, playing a pipe, precedes, and a young bacchante, an old woman, and two fauns follow him; in foreground, right, a female satyr, seated, suckles her twins. Engraved by Bolswert; Panneels; Van Orley. Similar subject, Berlin Museum and Cassel Gallery.—Smith, ii. 63; ix. 264.

SILENUS, TRIUMPH OF, *Rubens*, Blenheim Palace; canvas, H. 7 ft. 8 in. × 9 ft. 6 in. Silenus, staggering between a negro and a satyr, with three boys with fruit and a tiger at his feet, is preceded by a faun playing a pipe, and followed by two nymphs, a young satyr, and a nude boy; background, a woody landscape. Engraved by Hodges. Sketch in Louvre.—Waagen, Treasures, iii. 131; Smith, ii. 244.

By *Rubens*, National Gallery, London; canvas, H. 4 ft. 6 in. × 6 ft. 5½ in. The drunken demi-god is led along, supported and accompanied by satyrs, fauns, nymphs, and children bearing grapes. Nine life-size figures, three-quarters length. In Rubens's possession till his death; in 1640–42 to Cardinal Richelieu; then to Regent Duc d'Orléans; afterwards in Collection of M. De Tartre, Collection of Lucien Bonaparte (1816); Collection of Chevalier Bonnemaison (1827); purchased by Sir R. Peel, £1,100; to National Gallery in 1871. Engraved by N. Delaunay.—Cat. Nat. Gal; Art Journal (1871), 121; Smith, ii. 161; ix. 305; Klas. der Malerei, Pl. 3; Réveil, i. 8.

SILLAX, painter, of Rhegium, about 500 B.C. He decorated the Stoa at Phlius with paintings.—Sillig, 419.

SILO, ADAM, born at Amsterdam in 1670, died there in or after 1760. Dutch school; marine painter, pupil of Theodorus van Pee, having first been a ship builder and sea captain. His naval battles and storms were especially prized by Peter the Great. Works: Calm Sea with Vessels, Hermitage, St. Petersburg; Agitated Sea with do., Liechtenstein Gallery, Vienna.—Immerzeel, iii. 88; Kramm, v. 1520.

SILVA, FRANCIS A., born in New York in 1835, died there, March 31, 1886. Marine painter, self-taught. After serving through the Civil War he settled in 1866 in New York, where he exhibited first at the National Academy in 1867. Works: Sunrise in Boston Harbour; Gray Day at Cape Ann; Bass Rocks; Sunset on the Coast; Moonrise—Hudson River; Twilight Hour; Hudson River; Yacht Magic; Moonlight on the Chesapeake; On the Hudson, Dr. Judson, St. Petersburg; Moonrise, E. Van Rensselaer, New York; New London Light, Courtland Palmer, ib.; Along the Jersey Coast, T. B. Clarke, ib.; September Day on the Coast (1879); Old Town by the Sea (1880); Midsummer Twilight (1881); Old Connecticut Port (1882); By the Sea-Side (1883); Monmouth Beach—New Jersey (1884); Passing Showers, Midsummer Twilight (1885); Sunrise, Near Atlantic City (1886).

SILVEIRA, BENTO COELHO DA, flourished in the second half of the 17th century, died in 1708. Portuguese school; history painter of great renown in Portugal. His principal work, a Judith and Holofernes, was compared to the works of Van Dyck; others are to be seen in the Sacristy da Penha, in S. Jorge, S. Bento, Madre de Deo, the Franciscans, etc., Lisbon. His last work was the Finding of the Cross (1702), Sacristy of S. Pedro.—Nagler, xvi. 407.

SILVESTRE, LOUIS DE, born in Paris, June 23, 1675, died there, April 12, 1760. History and portrait painter, brother of Louis Silvestre, the elder (1669–1740), painter, son of Israel Silvestre (1621–1691), engraver to the king, and grandson of Gilles Silvestre (born 1590), painter, who was of a Scottish family named Silvester, settled in Lorraine since the beginning of the 16th century. Louis was the pupil of his father, of Charles Le Brun, and of Bon Boullonge. He became a member of the Academy in 1702, adjunct professor in 1704, and professor in 1706. In 1716 he was called to the court of Saxony by Augustus II., who made him his first painter; in 1726 he became director of the Dresden Academy, and in 1742 he was ennobled by Augustus III. of Poland. Having returned to France, he was chosen rector of the French Academy in 1748 and director in 1752. Works: Formation of Man by Prometheus, Minerva giving life to Man, Montpellier Museum; Interview of Empress Amélie with Augustus

III. of Poland and his Family, Hercules pursuing Nessus (1732), Augustus the Strong and Frederick William I., Portraits of Augustus II. and Augustus III. of Poland, of the latter's Consort, and of Louis XV. of France, Dresden Gallery; Augustus III. as Electoral Prince, Leipsic Museum; Louis XIV. receiving at Fontainebleau the Elector of Saxony, Last Supper, Portraits of Frederick Augustus II. of Poland, Marie Joseph of Austria—Queen of Poland, and the Duchesse de Berry, Versailles Museum; Fall of Phaëton, Schwerin Gallery; St. Peter healing the Sick, Hermitage, St. Petersburg.—Mariette, Abecedario, v. 217; Bellier, ii. 504; Jal, 1133.

SIMBRECHT (Zimbrecht), MATTHIAS, born in Munich, early part of 17th century, died in Prague in 1680. German school; imitated the style of Raphael, whom he studied in Italy. His colouring is warm and powerful. Works: Altarpiece, and S. Rosalia, St. Stephen's Church; Joachim and Anna, and Visitation, Gallery of the Estates, Prague.—Kugler (Crowe), ii. 527.

SIMEON-FORT. See *Fort.*

SIMEON IN THE TEMPLE. See *Presentation.*

SIMMLER, FRIEDRICH, born at Hanau, May 4, 1801, died at Aschaffenburg, Nov. 2, 1872. Animal, landscape, and portrait painter, pupil of Munich Academy under Langer and W. Kobell, much influenced by Wagenbaur, then pupil of Vienna Academy (1824); returned home and went again to Vienna in 1826; painted portraits and went to Italy in 1827, and after his return painted portraits in Hanover; then took up almost exclusively animal painting (1829–30) at Munich, and from 1832 at Düsseldorf, whence he returned to Geisenheim in 1835; moved to Aschaffenburg in 1862; often painted animals in the landscapes of Böcking, Grichen, and Schulten, while Achenbach and Scheuren supplied the landscape for his cattle-pieces. Works: Midday Rest in Pasture (1830), Königsberg Museum; Noonday Rest on Lake Starnberg (1833); Wild Bull (1835), National Gallery, Berlin; Bull and Sheep (1834), Raczynski Gallery. ib.; Great Dutch Landscape; Bull with Two Cows (1835), Potsdam Art Union; Sheep and Goats, Provinzial Museum, Hanover; Bull with Cows Drinking (1835), Stettin Art Union; Animal-Piece, Wiesbaden Gallery; Cows at Pasture in Approaching Storm (1835). His son, Wilhelm (born at Geisenheim, Sept. 6, 1840), genre painter, pupil of Düsseldorf Academy, has made a good reputation with attractive scenes from huntsmen's life. Works: Sunday Hunters (1862); On the Way Home (1868); Going to Hunt (1869); Dead Poacher and his Children; Game's Crossing-Place (1880).—Andresen, i. 131; Jordan (1885), ii. 218; Kunst-Chronik, viii. 90; Land und Meer (1873), ii. 752.

SIMMLER, JOSEF, born at Warsaw, March 14, 1823, died there, March 1, 1868. History and portrait painter, pupil of Dresden Academy, and of Bendemann, then in Munich of Genelli, and in Paris of Paul Delaroche; on his return to his native land in 1848 he at once came into prominence, but soon left for Italy, where he studied especially Raphael in Rome, and Fra Angelico in Florence. After his return he painted many stirring scenes from the history of Poland, which increased his reputation. Honorary member of St. Petersburg Academy, 1866. Works: Maria Immaculata; The Three Marys; Stoning of St. Matthew; Martyrdom of St. Josaphat; David Singing Psalms; Entombment; Christ on the Cross; Wedding of Cupid and Psyche (ceiling in a palace at Warsaw); Painting, Sculpture, and Architecture; Death of Queen Barbara; Education of King Sigismund; Captivity of John of Finland and his Wife; Oath of Queen Hedwig.—L'Art (1883), i. 101.

SIMMONS, EDWARD EMERSON, born at Concord, Mass.; contemporary. Genre painter, pupil in Paris of Jules Lefebvre and of Boulanger. Honourable mention, Paris Salon, 1883; prize of $2,000, 2d Prize Fund Exhibition, New York, 1886. Works:

Study at Concarneau (1882); The Winnowers, Corner of the Market (1883); Bout de la cour, Summer (1884); Mother and Child, Number Two, Low Tide (1885); Number Two, Mother and Child, Number Three, Un déjeuner—Spain (1886).

SIMON, FRIEDRICH, born at Heidelberg in 1809. Genre painter, pupil of Munich Academy, and also studied after the masterpieces in the Pinakothek; cultivated very successfully comical genre, and was particularly effective in his popular scenes by lamp or candle light. Many of them are in private collections in Munich. Works: Shoemaker's Apprentice in financial Embarrassment (1837); Vegetable Vender with Multiplication Table (1838); Two Poachers (1839); Girl at the Window, Miser by Candle-light, Old Man with Dog performing (1840); Return from Christmas Market; Girl feeding Cat; Poet in the Garret; Peasant Girl expecting her Lover (1841); Host examining Glass; Night Watchman and Drunken Man (1842); Journeyman Travelling; Poacher in Alpine Hut (1843); Music Lesson (1844); Priest on his Way to a Dying Man (by torchlight); Poet trying to chase Cats from the Roof (1845); Apprentice with Journeyman's Bundle before Mirror (1851).

SIMONE DI MARTINO (Martini) born in 1285 (?), died at Avignon, July, 1344. Sienese school; son of one Martino and brother-in-law to Lippo Memmi, whence Vasari's error in calling him Simone Memmi. Sometimes called also Simone da Siena. Vasari probably errs in making him the pupil of Giotto, he being obviously a follower of the purely Sienese manner improved by Duccio. This is clear from the earliest of his frescos in the Sala del Consiglio of the Palazzo Pubblico, Siena, dated 1315. In 1320 he painted for S. Caterina of Pisa an altarpiece in seven compartments, now dismembered, six of the panels being in the Seminario Vescovile of old S. Caterina, and the seventh in the Academy. This picture is in Simone's best manner, the tones being both powerful and clear, yet it shows how imperfectly he could express the idea of relief. Another altarpiece, dated 1320, painted for S. Domenico of Orvieto, is now in the Fabbricieria of the Duomo, where is also another equally fine Madonna of the same period. In Assisi Simone decorated the whole Chapel of St. Martin with frescos from the legend of that saint. In 1328 he painted in the Sala del Consiglio in the Palazzo Pubblico, Siena, a fresco representing Guidoriccio Fogliani de' Ricci on horseback, and in 1333, with the aid of Lippo Memmi, completed the Annunciation now in the Uffizi, Florence. There is nothing to confirm the assertion of Vasari that Simone painted in Rome and in Florence, and the frescos in the Campo Santo ascribed to him are obviously by another hand. In 1338–39 Simone went to Avignon, where he met Petrarch, who immortalized him in two of his sonnets (xlix. and l. or lvi. and lvii.), and Laura, whose portrait he painted. This picture is now lost. Simone adorned the portico of the Cathedral at Avignon with frescos, and the Hall of the Consistory and two chapels in the Papal Palace, but most of his work is nearly obliterated. A Christ among the Doctors, painted at Avignon and dated 1342, is in the Royal Institution, Liverpool. An altarpiece, once dismembered and placed in different churches, is now in the Pisa Gallery. The works of his son Donato, who accompanied him to France, have perished.—Vasari, ed. Le Mon., ii. 86, 91; ed. Mil., i. 545; C. & C., Italy, ii. 60; Burckhardt, 95, 97, 498, 514; W. & W., i. 463; Dohme, 2i.; Sienesische Malerschule; Lübke, Gesch. ital. Mal., i. 169; Kunst-Chronik, xix. 219; Zeitsch. f. b. K., x. 65.

SIMONE DA PESARO. See *Cantarini*, Simone.

SIMONE DA SIENA. See *Simone* di Martino.

SIMONETTA, LA BELLA, Sandro *Botticelli*, Palazzo Pitti, Florence; canvas, H. 2 ft. × 1 ft. 4 in. Profile, in a cap and simple attire. Portrait of Simonetta de' Vespucci,

called by Vasari the mistress of Giuliano de' Medici; but it is uncertain whether this be the portrait of La Simonetta or of another mistress of humbler origin who became the mother of Clement VII. It has been engraved by Calamatta. Another portrait, formerly in the Reiset Collection, Paris, but now said to be in possession of the Duc d'Aumale, Chantilly, inscribed "Simonetta Januensis Vespuccia," is more probably the true Simonetta. A striped scarf is loosely draped around her nude shoulders, her hair is braided with pearls, and a serpent-shaped jewel glitters on her neck. This picture is ascribed by some to Antonio Pollajuolo. A third, by Botticelli, belonging to Colonel Sterling, London, was in the Royal Academy's winter exhibition, 1886. She wears a brown robe thickly sown with pearls, a many-coloured scarf, and a head-dress decorated with pearls and a plume. A fourth, ascribed to Piero della Francesca, was sold in London, 1886, in the collection of William Graham.—Vasari, ed. Mil., iii. 332; C. & C., Italy, ii. 424, 428; Gal. du Pal. Pitti, i. Pl. 11; Mag. of Art (1886), ix. 466.

SIMONETTI, ATTILIO, Cavaliere, born in Rome; contemporary. Genre painter, pupil of Fortuny. Professor in Naples. Works: First Fable (1875); After the Ball (1876); Via Giuseppe Mancinelli in Palazzolo (1878); Proclamation before the Pantheon, E. B. Warren, Philadelphia (Johnston sale, 1876, $2,725).—Müller, 492.

SIMONIDES, Greek painter, date unknown. Pliny says (xxxv. 40 [141]), that he painted an Agatharcus and a Mnemosyne.

SIMONSEN, NIELS, born in Copenhagen, Dec. 10, 1807, died there, Dec. 12, 1885. History painter, pupil of Copenhagen Academy, where he first took up painting, then sculpture, and, on failing to obtain the large gold medal, returned to painting. Studied in Munich in 1833; visited Tyrol and Italy, and in 1839 Algiers; settled in Copenhagen in 1845; took part in the Schleswig wars of 1848 and 1864; travelled in Sweden in 1857, and visited Rome in 1870. Professor at Copenhagen Academy in 1854. Member of Munich, Copenhagen, and Stockholm Academies. Danebrog Order, 1852. Works: Miser; Corsairs resting after Combat; Captured Pirates; Death of an African Chief; Tordenskjold fighting a Swedish Frigate; Bivouac after Battle of Schleswig (1849), Copenhagen Gallery; Battle of Fredericia; Storming of Frederikstad; Battle of Idsted; Swedish Betrothal (1862), Copenhagen Gallery; Scenes in the Trenches of Dybböl; Battle of Sandelmark; Naval Fight batween Turks and Greeks, Carlsruhe Gallery; Caravan overtaken by Storm (1855), Christiania Gallery; Sailor Smoking seated on a Cannon, New Pinakothek, Munich.—Weilbach, 634.

Simplicity, Sir Joshua Reynolds, E. F. Watson, England.

SIMPLICITY, Sir Joshua *Reynolds*, E. F. Watson, England. Portrait, half-length, of Sir Joshua's grand-niece, Offy Gwatkin. Seated under a tree, with her hands in her lap full of wild flowers. One of the most charming of Reynolds's child pictures.—Pulling, Reynolds, 88; Stephens, English Children, by Sir J. R.

SIMPSON, JOHN, born in London in 1782, died there in 1847. Portrait painter, pupil of Royal Academy, where he exhibited in 1807. Was assistant, for many years, to Sir Thomas Lawrence. In 1834 he went to Lisbon, where he was appointed painter to the Queen of Portugal. He painted portraits of William IV. and of other distinguished persons. His son Philip was a portrait and subject painter.—Redgrave.

SIMUS, second-rate painter, date and place unknown. Among his works were a Youth Reposing, a Fuller's Shop, and a Nemesis.—Pliny, xxxv. 40 [143]; Sillig, 421.

SINCERITY, Carlo *Dolci*, Vienna Museum; canvas, H. 3 ft. 2 in. × 2 ft. 8 in. Three-fourths length, crowned with a lily, emblem of purity, and bearing in right hand a golden heart, from which rays of light proceed.—Gal. de Vienne, i. Pl. 59.

SINDING, OTTO, born at Kongsberg, Norway, in 1842. Landscape and marine painter, pupil in Christiania of Eckersberg, then in Carlsruhe of Gude and of Riefstahl, and in 1872–76 at Munich of Piloty; returned to Norway, visited Italy in 1880, and settled in Munich; now at Bodö, Norway. Honorary member of Munich Academy. Medals: Philadelphia, 1876; Munich, 1883; Berlin, 1886. Works: Autumnal Storm on Norwegian Coast; Funeral in the Lofoden; Bathing Place in Capri; Spring in the Lofoden (1882), Copenhagen Gallery; Winter Evening, Fishermen's Harbour, Summer Evening in the Lofoden (1882); Tarantella of Italian Fishermen (1883), National Museum, Buda-Pesth; From Svolvaer in the Lofoden (1883), Christiania Gallery; Burial in the Lofoden, Sunrise in Lapland, Scene from Ynglinga Saga (1884).—Meyer, Conv. Lex., xxi. 822; Kunst-Chronik, xvii. 306; xviii. 109, 497; xix. 645, 661; xx. 352; Zeitschr. f. b. K., xix. 263.

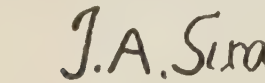
SINGLETON, HENRY, born in London, Oct. 19, 1766, died there, Sept. 15, 1839. Pupil of his uncle, William Singleton, miniature painter and student at Royal Academy. Painted portraits and history, and largely employed as a book illustrator. His portrait group of the Royal Academicians (1793) is in the Academy, and his Ariel on a Bat's Back, and Manto and Tiresias, in the National Gallery.—Redgrave.

SINIBALDO DA PERUGIA; Roman school (1507–1528). Real name Sinibaldo Ibi. One of the feeblest of Perugino's followers. Painted Madonna with Saints, dated 1507, in Cathedral of Gubbio; Madonna enthroned and Saints, dated 1524, in S. Francesco Romana, Rome; and Annunciation, dated 1528, in Perugia Gallery, where other pictures are attributed to him.—C. & C., Italy, iii. 344; Ch. Blanc, École ombrienne; Lanzi, i. 349.

SINKEL, HENRICUS JOHANNES, born at Almelo, Netherlands, in 1835. History and portrait painter, pupil of Düsseldorf Academy under Karl Müller, in whose spirit he paints religious pictures in the style of the Nazarites, with deep feeling and careful execution. He has travelled in Germany, the Netherlands, and in 1867 visited Italy. Medal in Düsseldorf. Among his portraits those of the Count and Countess of Spee (1880), and of the Baroness von Ketteler (1886) are especially truthful.—Müller, 492.

SIRANI, ELISABETTA, born in Bologna, Jan. 8, 1638, died there Aug. 28, 1665. Bolognese school; daughter and pupil of Andrea Sirani, but became an imitator of Guido's best style. When only seventeen years old she had acquired such a reputation that she received orders from many Italian princes and from foreign sovereigns. Her brilliant career was cut short, it was suspected by poison, in her twenty-sixth year. She left more than a hundred and fifty works, many of them large, and all carefully executed. Most of them are in Bologna, in the Gallery and in churches. Among the best are: Death of Abel, Turin Gallery; St. *Anthony* of Padua, Bologna Gallery; Charity, Palazzo Sciarra, Rome. Malvasia gives a full list of them.—Malvasia, ii. 385; Lanzi, iii. 99; Ch. Blanc, École bolonaise; Burckhardt, 790, 796.

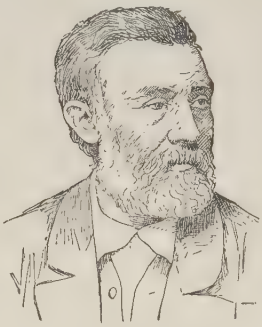
SIRANI, GIOVANNI ANDREA, born in Bologna, Sept. 4, 1610, died there, May 21, 1670. Bolognese school; pupil of Cavedone, then of Guido, with whom he remained until his master's death (1642). Sirani's success in finishing some of Guido's works brought him numerous commissions. His early pictures are in Guido's second manner, but he afterwards adopted a stronger style, somewhat like that of Caravaggio. Works chiefly in Bologna, in the Gallery and in churches. Among them are: Crucifixion, S. Benedetto, Bologna; *Conception* of Virgin, Bologna Gallery; Magdalen, Supper at the House of the Pharisee (1652), Church of the Cemetery, Bologna. His three daughters, Anna, Barbara, and Elisabetta, were all painters, but only Elisabetta



acquired reputation.—Malvasia, ii. 386, 408; Lanzi, iii. 99; Ch. Blanc, École bolonaise.

SKARBINA, FRANZ; contemporary. Genre painter. Settled in Berlin, where he is instructor at the Academy. Adherent of naturalism, which is too often marked by a lack of artistic feeling. Works: Ceremonial Visit; Citizen Card-Players; Before the Hotel; Studies in Strategy; Frederick the Great taking a Walk (1878); Awakening in a Dissecting-Room (1878); Exchange of Soul; Sunset.—Müller, 493; Leixner, Mod. K., ii. 2; Rosenberg, Berl. Malersch., 282; D. Rundschau, ix. 476; xiii. 337; xvii. 312.

SKOVGAARD, PETER KRISTIAN, born at Hammerhus, near Ringsted, Zealand, April 4, 1817, died in Copenhagen, April 13, 1875. Landscape painter, pupil of Copenhagen Academy in 1831; was at first a house painter, devoting his leisure to landscape. Visited Rome and Naples in 1854 and in 1869. Member of Copenhagen Academy in 1864, and professor. Medals: Copenhagen, 1845 and 1846. Works: Moonlight (1836); Summer Afternoon on Inland Lake; Twilight in a Wood; Forest Lake; View of Frederiksvaerk (1839), Oak Tree near Jaegerspriis (1843), Creek near Dronningemollen (1844), View of Skarrit Lake, Sunny Day in Deer Park (1848), Highway by Castle Vognserup (1849), Summer Day in Deer Park (1875), Pond of Mölledammen, Northern Coast of Zealand (1860), Female Portrait (1860), Copenhagen Gallery. His sons, Joachim (born Nov. 18, 1856) and Niels (born Nov. 2, 1858), are promising landscape and animal painters.—Weilbach, 637; Kunst-Chronik, x. 457; Sigurd Müller, 321.

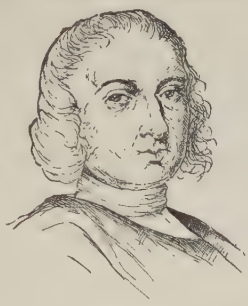


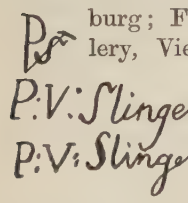
SLAVE SHIP, Joseph M. W. *Turner*, Thornton K. Lothrop, Boston, Mass.; canvas. A slave ship driven ashore in a storm; the slaves have been thrown overboard, and some of them are struggling, with their manacles on, in the surf. Long owned by John Ruskin, from whom bought by J. Taylor Johnston, New York, at whose sale (1876) sold for $10,000 to Miss Alice Hooper, who left it to the son of Thornton Lothrop, Boston.—Ruskin, Mod. Painters.

SLEEP OF JESUS. See *Madonna* with Diadem.

SLINGELANDT, PIETER CORNELISZ VAN, born at Leyden, Oct. 20, 1640, died there, Nov. 7, 1691. Dutch school; genre painter, pupil of Gerard Dou, of whom he was the most conscientious and patient imitator. Works: Family Group, National Gallery, London; Domestic Scene, Woman Sewing and Child in Cradle, Buckingham Palace, ib.; Kitchen with Man offering Partridges to the Cook, Bridgewater Gallery, ib.; Mother reproving Girl, Mr.

Baring's Collection, ib.; Meerman Family, Male Portrait (1656), Kitchen Utensils, Louvre; Musical Party in a Kitchen, Male Portrait, Amsterdam Museum; Male Portrait (1671), Rotterdam Museum; The Cook, Portrait of a Young Man, Berlin Museum; Dutch Interiors (2, one dated 1683), Carlsruhe Gallery; Interior of Elegant Dutch House (1668), Young Woman teasing Parrot, Copenhagen Gallery; Interrupted Music Lesson (1672), Poultry Vender (1673), Songstress, Dresden Museum; Interior of Slaughter-House, Portrait of a Lady, Städel Gallery, Frankfort; Sailor Drinking, Leipsic Museum; Tailor's Shop, Woman sewing at Window, Old Pinakothek, Munich; Shoemaker's Shop (1670), Violin Player, Old Beggar, Schwerin Gallery; Man with Glass of Beer, Hermitage, St. Petersburg; Family Group, Czernin Gallery, Vienna; Money-Changer and Wife, Liechtenstein Gallery, ib.; others in Cassel, Brunswick, and Stockholm Galleries.—Kugler (Crowe), ii. 410; Ch. Blanc, École hollandaise; Immerzeel, iii. 92; Kramm, v. 1527.





SLINGENEYER, ERNEST, born at Loochristy, near Ghent, May 29, 1823. History painter, pupil of Wappers. Member of Brussels Academy. Commander of Leopold Order. Works: Sinking of the Vengeur (1845), Cologne Museum; Triumph of Chlodio; Death of Captain Jacobsen (1845); Death of Nelson (1850); Philip the Good in the Battle of Brouwershaven (1852); Christian Martyr (1860); Sea Fight; Battle of Lepanto, Vesalius the Physician in Army of Charles V., Brussels Museum; Camoens; Italian genre pictures. In fresco: 12 subjects from Belgian history, Palais des Académies, Brussels.—Immerzeel, iii. 93; Müller, 493.

SLUIS, JACOBUS VAN DER, born at Leyden in 1660, died there in 1736. Dutch school; genre and portrait painter, pupil of Arie de Vois, and of Slingelandt, in whose style he painted assemblies and festivals, full of merry figures of excellent execution and brilliant colouring. Works: Young People hanging Nets between Trees, Allegories (2, one dated 1684), Lady and Gentleman in Garden Pavilion (1699), Leyden Museum.

SMALA, CAPTURE OF THE. See *Abd-el-Kader*.

SMEDLEY, W. T., born in Chester County, Pa., in 1858. Genre painter, self-taught. First exhibited at National Academy in 1881. Member of Society of American Artists. Studio in New York. Works: Weekly Mail, Embarrassment (T. B. Clarke, New York), Tired Out (1881); Dorothy, Golden Rod (1883).

SMEYERS, GILLES, born at Mechlin in 1635, died there in 1710. Flemish school; history painter, pupil of Jan Verhoeven; master of the guild in 1657, its treasurer in 1682. Works: St. Norbert consecrating Deacons, Death of St. Norbert, Brussels Museum; Group Portrait of Corporation (1695), Museum, Mechlin; Benefits of Holy Trinity, The Three Modes of Slavery, St. John's, ib.; Raising of Lazarus, Disciples at Emmaus, Seminary, ib. His son and pupil Jacques (1657–1732), master in 1688, painted history, portrait, and genre.—Michiels, x. 473; Siret (1883), ii. 278.

SMIBERT, JOHN, born in Edinburgh in 1684, died in Boston in 1751. Portrait painter; obtained some elementary instruction at Edinburgh, where he brought himself into notice by the portrait of a young negro from Martinique. Then followed a short residence in London, where he studied in Sir James Thornhill's Academy, and three years' work in Italy, where the Grand Duke of Tuscany employed him to paint the portraits of some Siberian Tartars to be sent

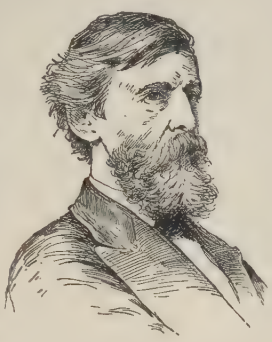
as a present to the Czar. On his return to London he was patronized by the Earl of Bristol, and, having renewed his acquaintance with Bishop Berkeley, whom he had met in Italy, was engaged by him as professor of fine arts in the projected college at Bermuda. He accordingly accompanied the Bishop and his party to America, and landed at Newport in January, 1729. Smibert then went to Boston, established himself as a portrait painter, and on July 30, 1730, married Mary Williams, by whom he had several children. After the collapse of the Bermuda project, when Bishop Berkeley went to Boston to sail for England in the autumn of 1731, Smibert painted him and his family. The picture was presented to Yale College in 1808. Copley is said to have been Smibert's pupil, but this is uncertain. Portraits: Mrs. M. S. Alford (E. Winslow, Boston); R. Ball (H. H. Edes, Charlestown); Cardinal Bentivoglio, copy from Van Dyck, Harvard College; Mrs. F. Brinley and child (1729–30), E. L. Brinley, Philadelphia; Th. Bulfinch (Mrs. T. Swett, Boston); Mr. and Mrs. Chandler (Mrs. F. Dexter, Boston); Benj. Codman (1734), Harvard College; Governor Endicott, Peter Faneuil, Rev. J. and Mrs. Gee, Massachusetts Historical Society; Judge I. Gerrish (Miss S. D. Barrett, Boston); S. and Mrs. Greenleaf (R. E. Apthorp, Boston); Two Children of Loring family, F. C. Loring, Boston; Hon. B. Lynde and wife (1738), Dr. F. E. Oliver, Boston; J. McSparran and wife, Mrs. Dr. Elton, Dorchester; Hon. D. and Mrs. Oliver, portraits of their three sons, David, Andrew, and Peter, and of Mrs. Andrews (Dr. F. E. Oliver, Boston); A. Pepperell (E. Winslow, Boston); Judge Ed. Quincy, two portraits (one in Art Museum, Boston, and the other in Quincy family); J. Sewell (Salisbury family, Boston); Chief-Justice Sewell (Messrs. Ridgway, Boston); Mrs. J. Smibert, artist's wife, Massachusetts Historical Society; W. Tyler, New England Historical and Genealogical Society; Captain Th. and Mrs. Shippard (1750); Patrick (1760) and Mrs. Tracy (1754), Colonel H. Lee, Boston.—Bishop Berkeley's Works, iv. 189; W. H. Whitmore, Notes concerning Peter Pelham (Cambridge, 1867), 17; A. T. Perkins, Sketches of Blackburn and Smibert, Proceedings of Mass. Hist. Soc., viii. 385.

SMIBERT, NATHANIEL, born in Boston, Jan. 20, 1734, died there, Nov. 8, 1756. Portrait painter, son and pupil of John Smibert. Mentioned by Judge Cranch in a letter to Dr. John Eliot as "one of the most amiable youths I was ever acquainted with," to which he adds: "Had his life been spared he would probably have been in his day what Copley and West have since been, the honour of America in imitative art." Portraits: John Lovell, Harvard College; Dorothy Wendell (Dr. J. L. Hale, Boston). —W. H. Whitmore, Notes concerning Peter Pelham, 17; Dunlap, i. 31; A. T. Perkins, Proceedings of Mass. Hist. Soc. (1878).

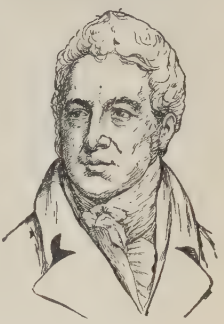
SMILLIE, GEORGE HENRY, born in New York, Dec. 29, 1840. Landscape painter, son of James Smillie the engraver, and pupil of James M. Hart. In 1871 sketched in the Rocky Mountains and Yosemite Valley; visited Florida in 1874. First exhibited in the National Academy in 1863; elected an A. N. A. in 1864, and N. A. in 1882. Member of Society of American Artists. Studio in New York. Works in oil: Lake in the Woods (1872); Goat Pasture (1879); Florida Lagoon (1875); Merrimac River (1882); At Marblehead Neck—Mass. (Henry Irving), On the Massachusetts Coast (1883); Summer Morning on Long Island, Over the Hill to the Poor-House—Salisbury, Mass. (1884). Water-colours: Sentinel Rock—

Yosemite Valley (1872); Near Portland—Maine (1881); Pigeon Cove (1882); Willows at Newburyport (1883); Morning along Shore (1884); Normandy Farm, Showery Day on Massachusetts Coast, Song of Summer (1885); Near Kennebunk, Long Island Farm (1886).

SMILLIE, JAMES DAVID, born in New York, Jan. 16, 1833. Landscape painter, son of James Smillie, by whom he was educated as an engraver; but in 1864 he turned his attention to painting, which he studied without a master. Sketched at different times among the great mountain ranges of the United States; in 1862 made a short trip abroad. A fellow of the Painter-Etchers Society of London, member of the Society of American Artists and of the Society of Painters in Water-Colours, of which he was president in 1873–78. Elected an A.N.A. in 1866, and N.A. in 1876. Studio in New York. Works in oil: Up the Hillside; Evening among the Sierras of California; Lifting of the Clouds—White Mountains; Adirondacks (1879); Cedar Meadow—Poughkeepsie (1880); Evening Shadows (1881); Old Orchard, Cathedral Rocks—Yosemite (1883); Near Marblehead—Mass., Pond's Outlet (1884). Water-colours; Scrub-Race on the Western Prairies; Study from Nature—Au Sable River (1876); Track of the Torrent—Adirondacks; Stray Lambs near Montrose—Pa. (1884); Fallow Field, Cliffs of Normandy (1885); Harbour Island—Lake George, Summer Sea on Coast of France (1886).—Am. Art Rev. (1880), 524.



SMIRKE, ROBERT, born at Wigton, near Carlisle, in 1752, died in London, Jan. 5, 1845. Apprenticed to a heraldry painter in 1766; entered Royal Academy schools in 1772, and exhibited first in 1786; A.R.A. in 1791, and R.A. in 1793. Was the principal of the early English genre painters, taking his subjects mostly from the English poets and from Cervantes, but was chiefly employed as a book illustrator. Works: Mawworm, Dr. Cantwell and Old Lady Lambert (Bickerstaffe's "Hypocrite"); Scenes from "Don Quixote" (15), National Gallery, London.—Redgrave; Ch. Blanc, École anglaise; Sandby, i. 299.



SMIT, A. (Andries, Arnout?), flourished second half of 17th century. Dutch school. Marine painter in the style of Bakhuyzen; perhaps identical with Andries Smit, who became a citizen of Amsterdam in 1699. Works: Agitated Sea with Vesesls (1678), Copenhagen Gallery; do. (2), Kunsthalle, Hamburg; Storm at Sea, Mannheim Gallery; do., on Rocky Coast, four others, Schwerin Gallery.—Schlie, 585.

SMITH, ARCHIBALD CARY, born in New York, Sept. 4, 1837. Marine painter; pupil of M. F. H. De Haas. Exhibits at the National Academy. Studio in New York. Works: Yacht Eva (1869), L. L. Lorillard, New York; Windy Day (1876); Yacht Dauntless (1877), Philip Schuyler, New York; Perils of the Sea (1878); Marine (1879); Stiff Breeze (1880); Off Cuttyhunk (1881); Yacht Columbia, Lester Wallack, New York; Yacht Sappho, William P. Douglass, ib.; Yacht Wanderer, James Stillman, ib.; and others. Mr. Smith is well known also as a yacht designer.

SMITH, CALVIN RAE, born in New York in 1850. Genre painter, pupil of the National Academy, New York, and in Paris of the École des Beaux Arts, Carolus-Duran, Diogène Maillart, and Adolph Yvon. Was in France and Italy in 1874–79. First exhibited in the Paris Salon in 1878. Is assistant professor in the antique school of the National Academy. Works: Little Italian (1878); A

Good Joke (1880); Little Marauders (1881); Little Bookworm, Peggy (1882); Clear the Way! (1883); Workers and Idlers (1884).

SMITH, FRANCIS HOPKINSON, born in Baltimore, Md., Oct. 23, 1838. Landscape painter; self-educated. Paints in oil, but works chiefly in water-colour and charcoal. Member of the Water Colour Society, New York. Studio in New York. Works in oil: Old Cedars—Franconia Mountains, Darkling Wood (1876); Galilee by the Sea (1880). Water-colours: Summer in the Woods (1871); Old Man of the Mountains (1874); Overlook Falls (1875); Under the Leaves (1877); Deserted, Charles F. Havemeyer, New York; Cool Spot, J. J. Astor, ib.; Looking Seaward, Old Smithy (1878); Grand Canal—Venice, Market Place—Seville (1884). Published (1887) a volume of sketches entitled "Well-Worn Roads."

SMITH, FRANK HILL, born in Boston in 1841. Portrait, figure, and landscape painter and decorator; pupil in architecture of Hammatt Billings, Boston; studied in the Atelier Suisse and under Bonnat in Paris, where he spent six years; and painted in Belgium, Holland, and Italy. Studio in Boston. Works: Venice, Hon. William Claflin, Mass.; Venice, Somerset Club, Boston; Portrait of Two Children (1873). Has devoted himself largely to architecture painting, and has decorated buildings in Holyoke, Boston, and Cambridge.

SMITH, GEORGE, born in Chichester, England, in 1714, died there, Sept. 17, 1776. Painted landscapes and rural subjects after the manner of Claude and Poussin, which were lauded beyond their merits; fashion placed him in the first rank, poets apostrophized him, and Woollet, Elliot, Peak, and Vivares engraved his works. He and his brothers, William (1707–1764), who painted portraits, landscapes, and fruits and flowers; and John (1717–1764), who painted landscapes, were known as the Smiths of Chichester.—Redgrave.

SMITH, HENRY PEMBER, born in Waterford, Conn., Feb. 20, 1854. Marine painter; self-taught. Professional life passed in New York. Exhibits at the National Academy and at the American Water Colour Society. Studio in New York. Works: Approaching Storm on French Coast (1879); Off the Bishops—Coast of Wales (1880); Moor in Cornwall—England, Wrecked on a Rocky Shore (1881); Summer Afternoon in Normandy, Hurricane at Sea (1882); Early Moonrise on English Coast (1883); In the Gulf Stream off Newfoundland, Summer in France (1884). Water-colours: Mid Ocean (T. B. Clarke, New York), Sunset at Sea (1884); Old Oaks (1885); Last Gleam, Morning in Northern Italy (1886).

SMITH, THOMAS LOCHLAN, born in Glasgow, Scotland, Dec. 2, 1835, died in New York, Dec. 5, 1884. Landscape painter, pupil of George H. Boughton in Albany in 1850. Painted chiefly winter scenes; removed in 1862 to New York, where he was elected an A.N.A. in 1870. Works: Homestead in Winter (1871); Grove in Winter (1872); Deserted House, Eve of St. Agnes (Saville Collection, Boston), Woods in Autumn, do. in Winter (1873), J. H. White, ib.; Gloaming (1879); Evening Service—Winter Time (1880); Woodland Farm (1881); Winter Night in Markham Hollow (1883); Over the Snowy Fields, Old Saw-Mill in Winter (1884).

SMITH, WILLIAM RUSSELL, born in Scotland; contemporary. He was taken in youth to America, where his family settled in Pittsburg, Pa.; studied landscape painting under Lambdin in Philadelphia. He painted stage scenery in Pittsburg and Philadelphia before taking a studio in the latter city, where his professional life has been spent. Works: Cave at Chelton Hills (1876); Cività Castellana, Mrs. J. Harrison, Philadelphia; Near Carrara, F. Rogers, ib.

SMITH-HALD, FRITHJOF, born at Christiansand, Norway; contemporary. Landscape painter, pupil of Gude; Medals in Nice, Antwerp, and New Orleans; Berlin, 1886. Studio in Paris. Works: Return of Fishermen—Norway, Morning Walk

(1879); Steamboat Wharf in Norway, Winter Evening in Norway (1880); Winter Morning on Coast of Norway (1881); Moon-Rise, Return from Mass (1882); Morning in Cornwall, Unrest (1883); The Old Net (1884), Luxembourg Museum; Morning at the Christiania Fjord (1884); Sunset near Trondhjem, Calm in a Fjord (1885); Bandaksvandet Lake, Norway (1886).

SMITH-LEWIS, JOHN, born at Burlington, Vt.; contemporary. Genre painter, pupil in Paris of Ernest Hébert. Mention honourable, Paris Salon, 1886. Work: Gathering Varech in a Storm (1886).

SMITHS OF CHICHESTER. See *Smith*, George.

SMITS, EUGÈNE, born in Antwerp in 1826. History and landscape painter, pupil of Brussels Academy and of Triqueti in Paris. Visited Italy in 1861–64, also Germany and Holland. Medals, Brussels, 1866; Order of Leopold, 1870; Officer, 1881; Order of Francis Joseph of Austria. Studio in Brussels. Works: Roma, King of Belgium; Seasons, Brussels Museum; Santa Trinità de' Monti; Neptune Festival; Mirror; Roman Garden; Diana; Convalescence; Souvenir of Naples.—Müller, 325.

SMOUT, LUCAS, the younger, born at Antwerp, baptized Feb. 27, 1671, died there April 6, 1713. Flemish school; marine painter, son of Lucas Smout, the elder (history painter, 1620–74), and pupil of Hendrik van Minderhout. Works: Coast View with Country House and Figures, do. with Roman Monuments, Cattle and Figures, Schwerin Gallery; Naval Battle in Kjöge Bay, 1710, Hofrath C. Rost, Dessau.—Schlie, 587; Van den Branden, 1056; Zeitschr. f. b. K., vi. 347; xvii. 62.

SNAKE CHARMER (Le charmeur de serpents), Mariano *Fortuny*, A. T. Stewart Collection, New York; canvas, H. 1 ft. 6 in. × 4 ft. An Arab, with shoulders and legs bare, is lying flat on a rug spread on the ground, holding in his left hand a rod and intently watching a serpent crawling towards him; behind him, another Arab, seated, holding a musical instrument in his lap; at left, a stork standing over the serpent. Painted in 1870. Same subject, Édouard André, Paris. Etched by Boilvin.—Gaz. des B. Arts (1875), xi. 278.

SNAKE IN THE GRASS, Sir Joshua *Reynolds*, National Gallery, London; canvas, H. 4 ft. 1 in. × 3 ft. 3 in. A girl seated on a

Snake in the Grass, Sir Joshua Reynolds, National Gallery, London.

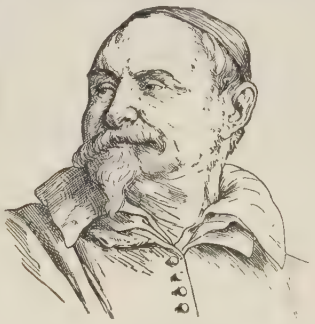
bank is sporting with Cupid, who has seized both ends of her girdle and is untying it; in the grass by her side, the head of a snake; in background, a red curtain. Exhibited at Royal Academy, 1785, under title of Venus. Painted for Lord Carysfort, who paid 200 guineas for it. Subsequently called Love unloosing the Zone of Beauty, and later, Snake in the Grass, the snake possibly being intended as an emblem of Cupid. Purchased with the Peel pictures in 1871. Duplicate in Soane Museum, London; another in Baron Rothschild's Collection; a third in Hermitage, St. Petersburg, called Venus and Cupid. Engraved by J. R. Smith (1787); S. W. Reynolds; H. Robinson.—Cat. Nat. Gal.; Leslie & Taylor, ii.

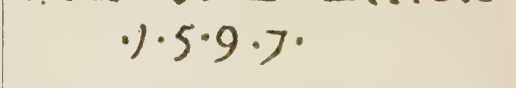
538; Art Journal (1872), 300; Walpole, Anecdotes.

SNAPHAAN (Schnaphan), ABRAHAM, born in Leyden, Nov. 2, 1651, died Sept. 1, 1691. Dutch school; portrait and genre painter in the manner of the elder Frans van Mieris. His best pictures are often confounded with those of Willem van Mieris. He was court painter to the prince of Anhalt-Dessau. Work: Lady at Toilet receiving Letter, Berlin Museum. — Kugler (Crowe), ii. 544.

SNAYERS, PEETER, born in Antwerp, baptized Nov. 24, 1592, died in Brussels in 1667. Flemish school; painter of battles, camp scenes, portraits, and landscapes, pupil of Hendrik van Balen and of Sebastian Vrancx; entered the guild in 1613; court painter at Brussels in 1624 to Archduke Albert and to Cardinal Infant Ferdinand. Works: Battle of the Forty, Hampton Court; Siege of Courtrai (1650), Battles of Prague, of Wimpffen, and of Hoechst, Brussels Museum; Cavalry Charge, Combat of Horsemen, Ghent Museum; Forest Path with Wanderers, Defence of a Village, Berlin Museum; Battle Field of Pavia, Male Portrait, Cassel Gallery; Travelling Coach attacked by Horsemen (?), Darmstadt Museum; Traveller in Mountainous Country (1669), Robbers attacked by Armed Men, three others, Dresden Museum; Pantry with Game, Fruit, etc., Städel Gallery, Frankfort; Battle on White Mountain near Prague, Battle between Spaniards and Hollanders, Schleissheim Gallery; Raising of Siege of Louvain (1639), Defeat at Grancourt (1641), Battle of Thionville (1642), Battle of Lützen (1642), Siege of Einbeck (1644), Relief of St. Omer (1645), Taking of Neuburg (1645), Encounter at Presnitz (1648), Relief of Freiburg (1648), Crossing of the Somme (1662), Attack of Grancourt, Engagement near Munich in 1648, three others, Museum, Vienna; Skirmish by Forest Border (1657), Liechtenstein Gallery, ib.; Cavalry Skirmish, Czernin Gallery, ib.; Capture of Ypres, Lille and Dunkirk, Nocturnal Attack on Lille, Siege of Gravelines, and thirteen others, Madrid Museum.—Kugler (Crowe), ii. 339; Ch. Blanc, École flamande; Kramm, v. 1534; Michiels, vii. 272; Rooses (Reber), 409; Van den Branden, 666.

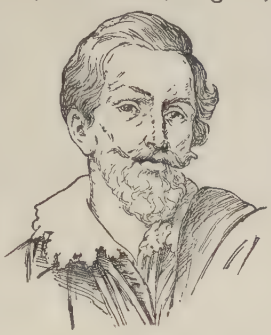
SNELLINCK (Snellinx), JAN, the elder, born in Mechlin in 1549, died in Antwerp, Oct. 1, 1638. Flemish school; history painter; settled at Antwerp before 1574. Velvet Brueghel and his son, and most of the painters of the epoch, were his friends. Archduke Albert, to whom he was court painter, and the churches of Flanders employed his brush extensively. Van Dyck painted his portrait. Designed carpet patterns for factory at Oudenarde. His most interesting work is: Crucifixion (1597), Museum, Antwerp. Other works: Madonna with singing Angels and St. Cecilia, St. James's, ib.; Altarpiece with Resurrection (1601), St. Romuald's, Mechlin; Descending of the Holy Ghost (1606), St. Catharine's, ib.; Creation of Adam (1608), Church of Our Lady, Oudenarde; Transfiguration of Christ (1616), Annunciation, St. Walpurgis,



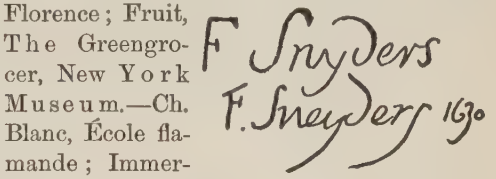


ib. Five of his sons were painters.—Ch. Blanc, École flamande; Cat. du Mus. d'Anvers (1874), 342; Kramm, v. 1535; Michiels, vi. 221; Rooses (Reber), 109; Siret (1883), ii. 281; Van den Branden, 431.

SNYDERS, FRANS, born in Antwerp, baptized Nov. 11, 1579, died there, Aug. 19, 1657. Flemish school; animal and still-life painter, pupil of Pieter Brueghel, the younger, and of Hendrik van Balen; master of the guild in 1602; visited Italy in 1608–9; painted especially for Philip IV. of Spain and Archduke Leopold William, and was held in great affection by Rubens, who in his will appointed him, with Jan Wildens and Jacob Moermans, to preside over the sale of his objects of art; often worked conjointly with Rubens and Jordaens, and Van Dyck repeatedly painted his portrait. Works: Bear Hunt, Lion Hunt, Grosvenor Gallery, London; Still-Life, South Kensington Museum, ib.; Fox Hunt, Fable of the Hare and the Tortoise, do. of the Lion and the Mouse, Fox and Cat, Wild Beasts fighting for Prey, seventeen others, Madrid Museum; Earthly Paradise, Entry of Animals into Noah's Ark, Stag Hunt, five others, Louvre; Dead Game and Fruits, Brussels Museum; Swans and Dog, Still-Life, Antwerp Museum; Stag Hunt (landscape by Rubens), Kitchen (figures by Rubens), Hague Museum; Still-Life (2), Amsterdam Museum; Boar attacked by Dogs, Rotterdam Museum; Dog seizing Heron, Musée Rath, Geneva; Bird Catching, Still-Life, Suermondt Museum, Aix-la-Chapelle; Boar Hunt, Greyhounds, Brunswick Gallery; Great Kitchen-Piece, two others, Cassel Gallery; Combat of Animals, Stag Hunt, Städel Gallery, Frankfort; Swans and Ducks attacked by Dogs, Kunsthalle, Hamburg; Game and Fruit, Various Fruits, Copenhagen Gallery; Hunts and Still-Life (5), Stockholm Museum; fourteen pictures, Hermitage, St. Petersburg; four Dogs' Heads, Still-Life, Cock Fight (1615), Bear Hunt (attributed), Berlin Museum; Boar Hunt,



Raczynski Gallery, ib.; Kitchen (figures by Rubens), nine others, Dresden Gallery; Two Lions pursuing Deer (masterpiece), Boar Hunt, Greengrocer's Stall, four others, Old Pinakothek, Munich; Boar Hunt, Dead Game watched by Dogs, Germanic Museum, Nuremberg; Fish Market (2), Kitchen with Dead Birds (1614), Oldenburg Gallery; Fruit Festoon around Christ and St. John (figures by Rubens), Falcon Chase, Schleissheim Gallery; Boar Hunt, Fox Hunt, Stag Hunt, Daniel in Lions' Den (after Rubens), Earthly Paradise, Deer Hunt, Vienna Museum; Hen defending herself against Falcon, Pesth Museum; Boar Hunt, Uffizi, Florence; Fruit, The Greengrocer, New York Museum.—Ch. Blanc, École flamande; Immerzeel, iii. 97; Kramm, v. 1537; Michiels, vii. 408; Rooses (Reber), 255; Van den Branden, 672; Zeitschr. f. b. K., xi. (Mittheilungen, iv. 45).



SNYERS, PEETER, born in Antwerp, March 30, 1681, died there, May 4, 1752. Flemish school; landscape, flower, portrait, and genre painter, pupil of Alexander van Bredael; master of Antwerp guild in 1707; visited London, where he painted many portraits; returned in 1726, and was director of the Antwerp Academy. Works: Mountainous Landscape, Antwerp Museum;

Woman Merchant, Amsterdam Museum; Poultry Yard, Germanic Museum, Nuremberg.—Kramm, v. 1539; Michiels, x. 478; Van den Branden, 1207.

SOCRATES, Greek painter, probably pupil of *Pausias*, from the way he is mentioned by Pliny (xxxv. 40 [137]), who says his pictures were universally esteemed.—Sillig, 424.

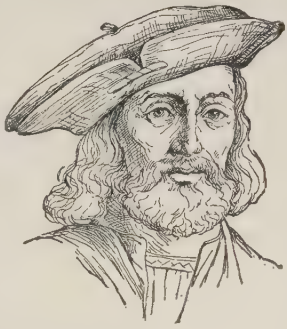
SOCRATES, DEATH OF, Louis *David*, Mme. la Marquise de Vérac; canvas, H. 3

ft. 3 in. × 4 ft. 5 in. Socrates, seated in a vaulted apartment, surrounded by his grief-stricken disciples, is about to take the cup of hemlock from the executioner, who averts his face as he presents it. Painted for M. Trudaine; belonged afterwards to M. Micault de Courbeton. Engraved (1802) by Jean Massard, père.—Réveil, i. 59.

SÖDERMARK, JOHAN PER, born at Stockholm, June 3, 1822. Portrait painter, son of the Swedish lieutenant-colonel and portrait painter Olaf Johan Södermark (1799–1848), pupil of Stockholm Academy, while at the same time in the army; went with his father to Italy in 1845, returned via France in 1848, then studied at the Düsseldorf Academy in 1852–54, and in Paris under Couture in 1855–56. Has painted many distinguished persons of his native country; member of Stockholm Academy.

Socrates, Death of, Louis David, Mme. la Marquise de Vérac.

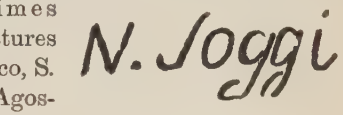
SODOMA, IL, Cavaliere, born at Vercelli, in Savoy, in 1477 (?), died in Siena, Feb. 15, 1549. Lombard and Sienese schools. Vasari says he had many nicknames, among others Mattaccio (crazy fellow), because he was noted as a lover of fun and of practical jests. Real name Giovanni Antonio Bazzi, wrongly called Razzi by Lanzi and others. Pupil of Martino Spanzotti, a mediocre painter of Casale; studied next in Milan, perhaps under Leonardo, 1498–1501, in which latter year he fixed his residence at Siena, where he founded a new school which had a brilliant though short existence. The extant works of Bazzi's first Sienese period, 1501–1507, distinguished by purity of style and very careful execution, are the Birth of Christ, and the Deposition from the Cross, in the Siena Academy; the frescos of the Miracle of the Loaves and Fishes, a Pietà, Majesty of St. Anna, a Bishop and Dominican Monks, in the Cloister of St. Anna in Creta, near Pienza; and those of the History of St. Benedict, at Monte Olivetto, near Buonconvento.



In 1507 or 1508 Bazzi accompanied Agostino Chigi to Rome, where he was employed by Julius II. with Perugino on the decoration of the ceiling of the Camera della Segnatura in the Vatican, until both were displaced by Raphael. Nothing remains of his work but the flying genii bearing the papal shield in the central compartment of the ceiling. Disappointed in his hopes of further employment, Bazzi returned to Siena in 1510, leaving as a record of his two or three years' residence in Rome two pictures in the Palazzo Borghese, a Leda and the Swan, of a Leonardesque character, and a Pietà. Examples of the next four years' work (1510–1514) at Siena are: Flagellation, Christ bound to the Column, Academy, one of his finest creations for expression, bodily form, individual character, and colouring; and *Madonna* with Saints, Turin Gallery, which shows that the master had then attained the full

measure of his powers. In 1514 he went for the second time to Rome, and in the course of a year's residence painted the renowned frescos in the upper story of the Farnesina, the Marriage of Alexander the Great and Roxana, and the Surrender of Darius and his Family to Alexander, the first of which is one of the most admirable works of Renaissance art. Though abounding in beauty of form, countenance, and colour, it fails, like all Bazzi's historical works, in that instinctive arrangement of many details into one great whole which constitutes fine composition. It is in his single figures, the St. *Sebastian*, of the Uffizi, and the Christ bound to the Column, of the Siena Academy, that this master attains the highest excellence. The frescos of the Life of St. Catherine (1526) in her chapel in S. Domenico, Siena, show this; for while those which contain many figures are wanting in clearness, such groups as that of the Saint in ecstasy, supported by two women, are among the most expressive and beautiful works of their kind in Italy. His superiority in single figures is again illustrated in the frescos of the Oratory of S. Bernardino, Siena, by a comparison of the four Saints with the compositions representing the Presentation, Visitation, Assumption, and Coronation of the Virgin (1518–32). See, too, the Saints Ansano, Vittorio, and Bernardo in the Hall of the Council, Palazzo Pubblico, Siena, where there is also a fine altarpiece by Bazzi of the Madonna with St. Leonardo. Other works: *Madonna* de' Calzolari (1530), Siena; SS. James, Anthony, and Sebastian (1530), the Madonna investing a Bishop, with SS. Rosalia and Lucia, S. Spirito, Florence; *Ecce* Homo, Christ on the Mount of Olives, Christ in Limbo, frescos, Siena Academy; Altarpiece of Madonna with Saints, at Asinalunga; Madonna Enthroned, National Gallery, London; Adoration of the *Magi*, S. Agostino, Siena; *Resurrection*, Naples Museum; Sacrifice of *Abraham*, Duomo, Pisa; *Madonna* with Saints, Pisa Academy; Madonna with Saints, Florence Academy; St. *Sebastian*, Uffizi, Florence; Marriage of St. Catherine, Palazzo Chigi, Rome; *Madonna* with Saints, *Lucretia*, Turin Museum; *Ecce* Homo, Pitti, Florence.—Vasari, ed. Mil., vi. 379, 401; Meyer, Künst. Lex., iii. 178; Jansen, Leben und Werke des Malers Gio. Bazzi (Stuttgart, 1879); Burckhardt, 173, 686; Lanzi, i. 293; Ch. Blanc, École milanaise; Gaz. des B. Arts (1878), xvii. 18, 97, et seq.; Lübke, Gesch. ital. Mal., ii. 397; Zeitschr. f. B. K., ix. 33; x. 230.

SOGGI, NICCOLÒ, born in Arezzo in 1480, died there in 1551. Florentine school. Was taken at an early age to Florence, where he studied under Perugino. In 1512 he went to Rome under the patronage of Cardinal di Monte; accompanied him to Arezzo and painted much there for churches and companies of the town. Work but little superior to that of Domenico Pecori, whom he sometimes aided. Pictures in S. Domenico, S. Michele, S. Agostino, and the Duomo, Arezzo.—C. & C., Italy, iii. 44; Vasari, ed. Le Mon., x. 209.



SOGLIANI, GIOVANNI ANTONIO, born in Florence in 1492, died there, July 17, 1544. Florentine school; pupil of Lorenzo di Credi, with whom he worked twenty-four years; registered in guild of Florence in 1522. His later works show the influence of Fra Bartolommeo, Andrea del Sarto, and Mariotto Albertinelli. Few of his pictures have dates, except the Martyrdom of St. Arcadius (1521), in S. Lorenzo, and a Miracle of St. Dominic (fresco, 1536), in S. Marco, Florence. The Nativity, Berlin Museum, is a copy of Credi's in the Florence Academy.—C. & C., Italy, iii. 512; Vasari, ed. Le Mon., ix. 42; ed. Mil., v. 123; Burckhardt, 638, 682; Siret, 875; Lübke, Gesch. ital. Mal., ii. 178.

SOHN, KARL (FERDINAND), born in Berlin, Dec. 10, 1805, died in Cologne, Nov. 25, 1867. History and portrait painter, pupil of Berlin Academy under Schadow, with

whom he went to Düsseldorf in 1826 and to Italy in 1830; visited the Netherlands and France, became instructor in 1832 and professor in 1838 at the Düsseldorf Academy. He was the celebrated ladies' portrait painter of his time, famous for his colouring in the style of Titian. Works: Rinaldo and Armida (1827), Rape of Hylas (1829), Lute Player (1832), Female Portrait, National Gallery, Berlin; Regina cœli (1829); Diana at the Bath (1833); Two Leonoras (1834); replica (1836), Raczynski Gallery, Berlin; Italian Lute Player (1835); Judgment of Paris, Romeo and Juliet (1836); Tasso and the Two Leonoras (1839), Düsseldorf Gallery; Donna Diana (1840), Leipsic Museum; Sisters (1840); Vanitas (1844); Lady before Mirror (1845), Königsberg Museum; Lute Player (1849), Christiania Gallery; Four Seasons (1851); Lorely (1853); Portrait of Countess Monts, Cologne Museum; Female Portrait, Carlsruhe Gallery. His son Richard (born in Düsseldorf in 1834), genre and portrait painter, pupil of the Academy under Schadow and Jordan, studied in 1867 in Paris. Works: Quartering in the Country, Old Blind Fiddler (1862); Antiquary (1866). Karl, another son (born in Düsseldorf, July 21, 1845), was pupil of his father, and of Wilhelm Sohn, with whom he travelled, then studied in Paris, London, and Italy. Has won success with finely coloured genre figures: Costume Study (1880); Spanish Girl (1881); Carmen (1884).—Blanckarts, 1; Förster, v. 364; Illustr. Zeitg. (1867); (1881), ii. 369; Jordan (1885), ii. 218; Kunst-Chronik, iii. 40; Wolfg. Müller, Düsseldf. K., 16, 170; Springer, Gesch., 95; Wiegmann, 78; Zeitschr. f. b. K., xv. 127; xvi. 32; xx. 43.

SOHN, WILHELM, born in Berlin in 1830. History and genre painter, nephew and pupil in Düsseldorf of Karl Ferdinand Sohn, whose daughter he afterwards married; became professor at Düsseldorf Academy in 1874. Member of Amsterdam and Stockholm Academies. Medals: Amsterdam, 1865; Berlin, 1866; Paris, 1867. Works: Christ on the Stormy Sea (1853), Düsseldorf Gallery; Christ on Mount of Olives (1855); Genevieve (1856); Gypsy Woman (1858), Königsberg Museum; Different Walks in Life (1860); Fiddler and Child; Question of Conscience (1864), Carlsruhe Gallery; Consultation at the Lawyer's (1866), Gypsy Girl with Dog, Leipsic Museum; Communion in Protestant Patrician Family, National Gallery, Berlin.

SOJARO, IL. See *Gatti.*

SOLARIO (Solari), ANDREA DA, born about 1458 at Solario, near Milan, died in Pavia about 1530. Lombard school; called sometimes Andrea del Gobbo and Gobbo da Milano, from his brother Cristoforo (Solario) del Gobbo, sculptor and architect, and sometimes Andrea Milanese. Went about 1490 with his brother to Venice, and in 1495 painted there the Madonna, Brera, Milan, which shows the influence of Milanese teaching and of the examples of Da Vinci and of Verrocchio. He probably returned soon after to Milan, where he painted in 1499 the St. Catherine, now in the Casa Poldi. In 1507–09 he was in France decorating, for Cardinal George of Amboise, the Chapel at Gaillon, destroyed in 1793. After this, many of his pictures found a market in France. He is said to have accompanied Andrea del Sarto to South Italy in 1513, and to have been employed in the Chapel of S. Gaudenzio, Naples. About 1515 he began the large altarpiece of the Assumption, in the Certosa of Pavia, which was finished after his death by Bernardino Campi. Among his works are: Christ carrying his Cross (1505), Palazzo Borghese, Rome; Crucifixion, *Ma-*

donna of the Green Cushion, Louvre; Portraits (2), National Gallery, London; *Christ* crowned with Thorns, at Lütschena, near Leipsic; *Holy* Family, dated 1515, Casa Poldi, Milan; and *Madonna* with St. John, Leuchtenberg Gallery, St. Petersburg. Solario's portraits are of exceptional excellence. C. & C. attribute to him the *Columbine*, Hermitage, St. Petersburg, generally ascribed to B. Luini.—C. & C., N. Italy, ii. 51; Moschini (Florence, 1832); Burckhardt, 702; Calvi, Notizie, ii. 277; Ch. Blanc, École milanaise; Lübke, Gesch. ital. Mal., ii. 448; Gaz. des B. Arts (1883), xxviii. 43.

SOLARIO, ANTONIO. See *Zingaro*.

SOLIERO. See *Morelli*.

SOLIMENA (Solimene), FRANCESCO, Cavaliere, born at Nocera de' Pagani, Oct. 4, 1657, died in Naples, April 5, 1747. Neapolitan school; called sometimes l'Abate Ciccio and sometimes il Calabrese ringentilito (Calabrese ennobled).

Pupil of his father, Angelo Solimene, a respectable painter; afterwards of Francesco di Maria and of Giacomo del Po. Later formed a style of his own by imitating Pietro da Cortona, Lanfranco, Calabrese, Guido, and Carlo Maratti. He enjoyed a great reputation in his time, and was employed by several popes and by most of the princes of Europe; but he must be ranked with those who hastened the deterioration of Italian art. Among his works are: The Brazen Serpent, Prometheus Chained, St. John the Baptist, Artist's Portrait, Madrid Museum; Religion, Hermitage, St. Petersburg; frescos in sacristies of S. Paolo and S. Domenico Maggiore, Naples; Heliodorus, Gesù Nuovo, ib.; *Diana* and Callisto, Uffizi, Florence.—Lanzi, ii. 60; Burckhardt, 768, 775; Seguier, 196; Ch. Blanc, École napolitaine.

SOLIS, FRANCISCO DE, born in Madrid in 1629, died there, Sept. 25, 1684. Spanish school; his father, who had studied under Alonso de Herrera, gave him lessons in painting, but educated him for the church. Francisco preferred to paint, and with Velasquez for a friend and counsellor, bade fair to become pre-eminent in his profession; but his indolence and wealth made him a picture collector rather than a painter. Executed works for the conventual churches of Madrid, Alcalá, and Valladolid, of which the best was a Virgin of the Conception, belonging to the Capuchins of the Prado.—Stirling, iii. 1022.

SOLOMON, ABRAHAM, born in London in 1824, died at Biarritz, France, Dec. 19, 1862. Genre painter, pupil of the Royal Academy, where he exhibited his first picture, The Courtship of Ditchen (subject from Crabbe), in 1843. His best pictures are well known through engravings. Works: Third Class—Parting, First Class—Return (1854); Waiting for the Verdict (1857); Not Guilty (1859); Malade Imaginaire, Consolation (1861); The Lost Found (1862).

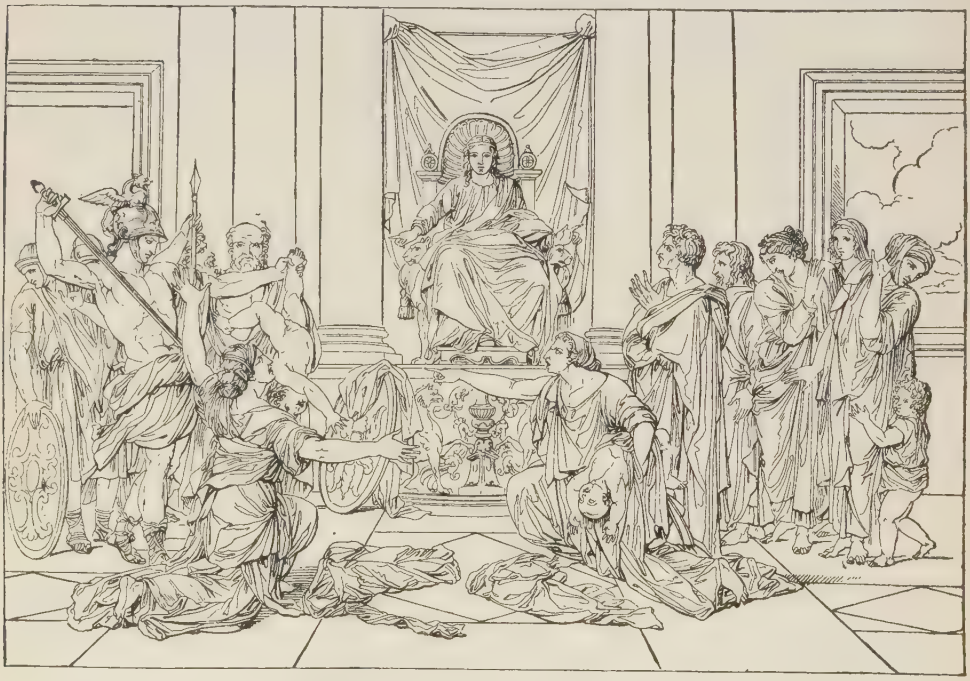
SOLOMON, HISTORY OF, *Raphael*. See *Raphael's* Bible.

SOLOMON, JUDGMENT OF, Nicolas *Poussin*, Louvre, Paris; canvas, H. 3 ft. 4 in. × 4 ft. 11 in. Solomon, seated upon an elevated throne, in centre, extending his hands, pronounces sentence; in foreground, the mothers kneeling, one making a gesture of terror at seeing her child, which a soldier armed with a sword holds by one foot; the other, holding the dead child, cries out against the execution of the judgment; other women and soldiers standing. Painted in 1649; at Versailles in 1709–10. Sketch in Louvre. Engraved by Chasteau; E. Baudet; Dughet; Drevet; A. Testa; Anne; André Morel; C. Normand.—Landon, Musée, vi. Pl. 65; Filhol, viii. Pl. 541.

By *Raphael*, Camera della Segnatura, Vatican; fresco on ceiling. Solomon enthroned, at right; a man at left about to cut in two the child, whom he holds by one leg,

head downwards, while the true mother, in the background, hastens to save it, and the false one kneels, in the foreground, with arms outstretched and head turned as if appealing to Solomon. Painted in 1511. Engraved by R. Wibert; Anderloni.—Passavant, ii. 90; Müntz, 348.

By Paolo *Veronese*, Bridgewater House, London; canvas, H. 6 ft. × 8 ft. 9 in. Composition of 21 figures. Solomon on his throne in the court of his palace; executioner, holding the child by one leg, is about to divide it, when the true mother interferes. Bought from Orléans Gallery for 60 guineas.—Waagen, Treasures, ii. 498; Stafford Gal., ii. Pl. 28.



Judgment of Solomon, Nicolas Poussin, Louvre, Paris.

SOLOMON, SOLOMON J., born in England, contemporary. Figure and portrait painter. Exhibits at Royal Academy. Works: Portrait (1881); Ruth (1884); Love's First Lesson (1885); Cassandra (1886).

SOMER, PAULUS VAN, born in Antwerp about 1570, died in London in 1621 or 1624. Flemish school; portrait painter, of truthful and lively conception, warm and clear colouring, and careful execution; went to England about 1606. Works: Portrait of James I., Windsor Castle; do, and Queen Ann of Denmark, Hampton Court Gallery; Portrait of Lord Bacon, Earl Cowper's Collection, Panshanger House; Charles I. as a Young Prince, Copenhagen Gallery.—Kramm, v. 1541; Nagler, xvii. 57.

SOMERS, LOUIS JEAN, born in Antwerp in 1813. Genre painter, pupil of Ferdinand de Braekeleer, then studied in Paris and Italy. Works: Interior with Merry People, Museum Fodor, Amsterdam; Two Ladies in a Room busy with Flowers, Darmstadt Museum; Boy with Sleigh in a Winter Landscape, Fürstenberg Gallery, Donaueschingen; Cromwell discovering Conspiracy against his Life (1837), Leipsic Museum; Misery and Wealth (1860); Meditation (1861); Monks in a Sacristy; The Orphan; Family Concert.—Immerzeel, iii. 99.

SOMMEIL DE JÉSUS. See *Madonna with Diadem.*

SOMOGYI, DANIEL, born at Nyiregyháza, Hungary, Sept. 13, 1837. Landscape painter, went early in life to Malta, where he began to practise painting in water-colours; settled at Munich in 1870, studied mostly from nature, and has since exhibited many views from the Alps in Bavaria, Austria, and Switzerland.

SON, JAN (FRANS) VAN, born at Antwerp, baptized Aug. 16, 1658, died in London about 1718. Flemish school; flower and fruit painter, son of Joris van Son, pupil of Jan Pauwel Gillemans, the elder; went early in life to England. Works: Fruit and Flower-Pieces in Museums of Brussels, Lille (1705), Lyons, Nantes (2); and in the Gallery of Augsburg.—Michiels, x. 425; Van den Branden, 1121.

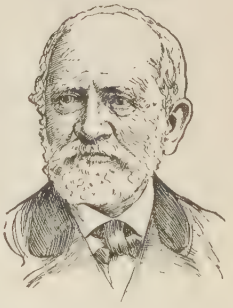
SON, JORIS VAN, born at Antwerp, baptized Sept. 24, 1623, died there, buried June 25, 1667. Flemish school; flower and fruit painter, if not a pupil of Jan de Heem, he certainly took that master for his model. Master of the guild in 1644. Specimens of his work are in the Museums of Tournay, Madrid (3), Dresden (3), and Gotha (1658); in the Galleries at Bamberg, Carlsruhe, Copenhagen (2, 1664, 1665), Schleissheim (2, one dated 1656), and in the Van Lerius Collection at Antwerp.—Van den Branden, 1119.

SONDERLAND, JOHANN BAPTIST, born at Düsseldorf, Feb. 2, 1805, died there, July 21, 1878. Genre painter and illustrator, pupil of Düsseldorf Academy under Schadow, and studied in Paris, Holland, and Frankfort. Works: Hans and Grete (after Uhland, 1839), National Gallery, Berlin; Scene from Guy Mannering, Wild Hunter (1830); Bear Dancing (1831), Königsberg Museum; Warrior's Farewell (1831); Return (1833), Count Hatzfeld, Düsseldorf; Disturbed Rendezvous (1833, 1847), Fish Market, Surprise (1835); Belated Travellers (1837); Rhenish Ferry (1838); After the Lesson; Cossacks quartering themselves with a Scholar (1841); Mowers returning Home (1845). His son, Fritz (born in Düsseldorf, Sept. 20, 1836), pupil of the Academy under Hiddemann, paints humorous genre scenes. Works: Grandmother's Birthday, Despatch of Victory (1871); High Taxes (1872); Flower Greeting (1881).—Kunst-Chronik, xiv. 55; Müller, Düsseldf. K., 211; Meyer, Conv. Lex., xix. 878; Illustr. Zeitg. (1882), ii. 443; Wiegmann, 271.

SONDERMANN, HERMANN, born in Berlin in 1832. Genre and portrait painter, pupil of Otto in 1851–53, then studied in Antwerp, Paris, and under Jordan in Düsseldorf. Works: Bee-Keeper (1860); Return from the Chase; Auction; Sleighing; Marriage Contract (1866); Coffee Club (1868); Lawyer's Anteroom; Festival Roast (1870); Unwelcome Suitor; First Snow; Church Festival; Thirsty Soul; Our Heroes, Wiesbaden Gallery.

SONJE, JAN, flourished in Rotterdam, died in 1691. Dutch school; landscape painter, master of the guild at Delft in 1646, but left that city about 1654; painted chiefly mountain views in the Italian style. Works: A Valley, Hague Museum; View near Rotterdam (1692), Rotterdam Museum; Landscape (1660?), Augsburg Gallery.—Kramm, v. 1540.

SONNE, JÖRGEN VALENTIN, born at Birkerod, Zealand, June 24, 1801. Genre and battle painter, pupil in Copenhagen of Gebauer and of the Academy (1815–26), then in Munich (1828–31) of Peter Hess; went to Rome in 1831, returned in 1841, and became member of the Academy in 1846; Order of Danebrog, 1852. Works: Cavalry Attack at Sehestedt (1822); Skirmish in Tyrol (1829), Roman Peasants going to Market (1837), Old Fisherman (1844), Cattle in the Water (1846), Scene in St.



John's Night (1847), Attack on Düppel (1849), Battle of Fredericia (1850), do. of Idsted (1851), St. John's Festival (1858), Return from Market (1870), On the Day after Battle of Idsted (1876), Copenhagen Gallery; Battle of Fredericia (1865), City Hall, Fredericia. In fresco: Arrival of Thorwaldsen at Copenhagen, Unloading of his Sculptures at the Museum, Thorwaldsen Museum, Copenhagen.—Weilbach, 646; Sigurd Müller, 333.

SONNTAG, WILLIAM LOUIS, born at East Liberty, near Pittsburg, Pa., March 2, 1822. Landscape painter, self-taught. After painting for several years in Cincinnati, he removed to New York, where he still resides. Visited Europe in 1853, 1856, 1860, and 1862. Elected N.A. in 1861. Works: Progress of Civilization (series of 4); Alastor or the Spirit of Solitude; Eagle's Home; Dream of Italy; Spirit of the Alleghanies (Duke of Buckingham); View of the Shenandoah; Recollections of Italy; Sunset near Bethlehem—New Hampshire (1871); Sunset in the Swamp—Coast of Maine (1873); View in Vermont (1875); Sunset in the Wilderness, Gulf (1876); Deserted (1877); Passing Shower (1878); Edge of the Woods, T. B. Clarke, New York; Tangled Woods of New Hampshire (1880); Morning in the White Mountains (1881); Fog Rising off Mount Adams (1882); Near Old Orchard Beach—Maine (1883); Mount Winthrop, Burbank's Lake near Shelburne—New Hampshire, Edge of a Pond—Maine, Entrance to a Grove near Portland—Maine, Study of Trees (1884); Mascott Lake—New Hampshire, Hill-Side — New Hampshire (1885); On Glen Road to Mount Washington, Ingalls Brook—New Hampshire (1886).

SOOLMAKER, JAN FRANS, flourished second half of 17th century. Flemish school. Landscape painter, pupil in Antwerp of Jan de Bruin in 1654, but rather imitated the style of Berchem. Works: Reconciliation of Jacob and Esau, Peasant Women at a Fountain in Italy, Brussels Museum; Peasants driving Cattle to Market, Hague Museum; Cattle Market, Bamberg Gallery; Italian Herdsmen with Cattle by a Well, Darmstadt Museum; Landscape with Figures, Liechtenstein Gallery, Vienna.—Van den Branden, 1072.

SOPOLIS, Roman painter, about middle of 1st century B.C. Pliny says (xxxv. 40 [148]), that his works and those of Dionysius filled the picture galleries. He was at the head of a school of painters in Rome (Cic., Ad. Att., iv. 16). Raoul-Rochette calls him a portrait painter.—R.-R., Schorn, 315, 404.

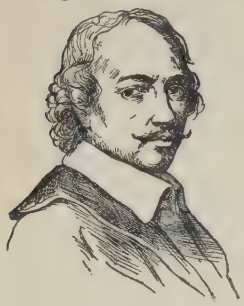
SORDICCHIO, LO. See *Pinturicchio.*

SORDO DI SESTRO. See *Travi,* Antonio.

SÖRENSEN, CARL FREDERIK, born at Besserby on Samso, Feb. 8, 1818, died in Copenhagen, Jan. 24, 1879. Marine painter, pupil of Copenhagen Academy, won a prize in 1847; cruised in the Mediterranean on a Danish frigate in 1846, and for some time went to sea every year in a Danish man-of-war; visited Germany, the Netherlands, England, and France in 1853–54, and Italy in 1864. Member of Copenhagen (1856) and Stockholm Academies. Professor in 1869. Orders of Danebrog and Vasa. Works: Coast of Jutland after Storm (1848), Summer Morning at Elsinore (1861), The Shears at Bohuslen (1862), On the Coast of Iceland (1878), Copenhagen Gallery; View from the Sound by Kronborg (1871), Christiania Gallery; Men-of-War, Stockholm Museum; Sunrise near Skagen; View of the Kattegat.—Sigurd Müller, 339; Weilbach, 668.

SORGH (Zorg), HENDRIK MAERTENSZ, born in Rotterdam in 1621 (?), died there between Oct. 16, 1669, and Aug. 6, 1670. Real name Hendrik Martensz Rokes. Genre painter, pupil of Willem Buiteweg;

formed himself after the works of Brouwer, though more dull and heavy in colour. He represented peasant scenes, conversations, and kitchen interiors, with genuine feeling for nature, good drawing, and careful execution. Works: Boors at Cards, Man and Woman at Table, National Gallery, London; Old Woman by the Fireside, Madrid Museum; Alchemist, Mr. Henderson, ib.; Kitchen Interior, Louvre; Fish Market, Lute Player (1661), Storm (1668), Amsterdam Museum; Rustic Interior (1650), Great Market at Rotterdam (1654), Rotterdam Museum; Card Players, Dubus Collection, Brussels; Peasants Smoking, Augsburg Gallery; Party of Peasants, Labourers in the Vineyard (1665), Brunswick Gallery; Peasants' Brawl, Berlin Museum; Quarrel in a Cellar, Fisherman with Salmon, Carlsruhe Gallery; Dutch Vegetable Market, do. Fish Market, Cassel Gallery; Peasant Family (1646), Tavern Interior, Old Pinakothek, Munich; Card Players (1643), Fishmongers and Cook (1664), Labourers receiving Pay (1667), Dresden Gallery; Adoration of the Shepherds (1642), Copenhagen Gallery; do. (1646), Marine with Vessels (1650), Peasant's Brawl (1665), Hermitage, St. Petersburg.—Ch. Blanc, École hollandaise; Burger, Musées, ii. 271; Riegel, Beiträge, ii. 322; Kramm, vi. 1902; Kugler (Crowe), ii. 424.



SORTIE OF THE BANNING COCK COMPANY, *Rembrandt*, Amsterdam Museum; canvas, H. 11 ft. 9 in. × 14 ft. 3 in.; signed, dated 1642. Erroneously called Ronde de nuit and Patrouille de nuit by French writers, and Night Watch by Sir Joshua Reynolds. It represents the gathering in broad daylight, of the Civic Guard of Amsterdam outside of their quarters, from which they are emerging at the sound of the drum calling them to practise. Captain Banning Cock and his lieutenant, Willem van Ruytenberg, in centre, are followed by the ensign, with the orange, white, and blue standard of Amsterdam, and the sergeants with their halberds; the drummer, with a dog at his heels, is beating his drum, in right hand front corner, and the guards, armed with arquebuses and pikes, are crowding through the open door behind.

Sortie of the Banning Cock Company, Rembrandt, Amsterdam Museum.

On a shield on the building are the names of sixteen of the principal figures, all of which are portraits. One of the most important works of the master, who received for it 1,600 florins. It remained in the possession of the arquebusiers until about 1700, when it was removed to the Hotel de Ville, where, in order to fit it into a space between two doors, it is supposed to have been reduced in size. A copy (H. 2 ft. 2 in. × 2 ft. 9 in.), now in the National Gallery, London, ascribed formerly both to Rem-

brandt and to Gerard Dou, but probably painted about 1660 by Gerrit Lundens, proves that the original was cut off as shown in the accompanying outline sketch. Judging from the proportions of this copy, the original, which was placed in the Treppenhuis Museum in 1808, was formerly 12 ft. 8 in. high × 16 ft. 6 in. long. It was restored in 1758 by Van Dijk, and again superficially in 1852 by N. Hopman. Engraved by L. A. Claessens (1797); J. W. Kaiser (1867). Etched by Unger; Flameng; Massaloff; Charles Waltner (1886). Lithographed by A. Mouilleron.—Cat. Amsterdam Gal.; Vosmaer, 147, 462; Smith, vii. 59; Gaz. des B. Arts (1860), vi. 368; (1885), xxxii. 406; Mollett, Rembrandt, 42; Fromentin, 325.

SOUCHON, FRANÇOIS, born at Allais (Gard), Nov. 19, 1787, died at Lille, April 5, 1857. History painter, pupil of David; director of school of painting at Lille in 1836–1857. Works: Martyrdom of St. Sebastian (1824), Cathedral of Bordeaux; Sick Man (1827), Lille Museum; Raising of Lazarus (1827), Church of St. Nicolas-des-Champs, Paris.—Bellier, ii. 52; Devémy, Notices biographiques sur Fr. Souchon (Douai, 1875).

SOUCHON, WILHELM FERDINAND, born at Halberstadt in 1825. History, genre, and portrait painter, pupil of Berlin Academy under Remy, then in Munich (1848) of Kaulbach and Anschutz, and finished his studies in Rome and Naples, 1851–54. He settled at Leipsic in 1855. Works: Thirty Biblical Scenes, Greek Church, Leipsic; Christ Blessing, Church at Thronitz, Saxony; Last Supper, Church at Grunau, ib.; Pifferari and Beggar, Emperor of Germany.—Müller, 498.

SOURCE, LA, Dominique *Ingres*, Louvre, Paris; canvas, H. 5 ft. 5 in. × 2 ft. 3 in.; signed, dated 1856. A young girl, nude, with blonde hair, standing in a rocky niche, her right arm raised above her head, with her fingers grasping the bottom of a vase, which, inclined upon her shoulder, is held by her left hand; three little streams of water flow from its mouth into a pool in which her feet are reflected. London Exchange, 1862. Bequeathed by Comtesse Duchâtel, 1878. Engraved by Calamatta; L. Flameng.—Ch. Blanc, Life, 192.

SOUTMAN, PIETER, born in Haarlem about 1580, died there, Aug. 16, 1657. Dutch school; history and portrait painter, supposed pupil of Rubens; was for several years court painter to the King of Poland, became a citizen of Antwerp in 1620, and returned to Haarlem in 1628. Works: Two Archery-Pieces (1642, 1644), Haarlem Museum; Laocoon and his Sons, Cassel Gallery.—Bode, Studien, 110; Kramm, v. 1545; Van der Willigen, 266.

SOWER (Le semeur), Jean François *Millet*, William H. Vanderbilt Collection, New York. A sturdy peasant, bony and swart, with a bag of grain about his waist, is striding along sowing grain on a hill-side; on the other side of the slope a last ray of sun shows a pair of oxen and a man at the end of their furrow. The gesture of the sower, says Théophile Gautier, is "so beautiful that Triptolemus, guided by Ceres, on some Greek bas-relief, could not have more majesty." Painted in 1850; Salon, 1850. The first Sower (1849), Q. A. Shaw, Boston, was laid aside by Millet because the canvas was too short, and the present one painted for the Salon. Etched by Maris.—Art Treas. of Amer., iii. 86.

SOYER, PAUL, born in Paris; contemporary. Genre painter, pupil of L. Cogniet. Medals: 1870; 2d class, 1882. Works: Card Party (1883); Head of Old Peasant (1884); Foundry at Antoigné, My Gardener (1885); Interior of Forge (1886).

SPADA, LIONELLO, born in Bologna in 1576, died in Parma, May 17, 1622. Bolognese school; first colour-grinder, and then pupil of the Carracci; after executing a few works in Bologna, went to Rome and became the pupil of Caravaggio, whom he followed in all his travels. After his master's death (1609), Spada returned to Bologna, where his vanity and arrogance won him the

hatred of other artists; but his real talent is proved by his St. Dominick burning the Heretical Books, in S. Domenico. Ranuccio, Duke of Parma, invited him to his court, and he spent the rest of his days there. Other works: Prodigal Son, Æneas and Anchises, Concert, Martyrdom of St. Christopher, Louvre; Melchisedec blessing Abraham, Bologna Gallery: Painter's Portrait, Uffizi, Florence; Chastity of *Joseph*, Lille Museum; Christ crowned with Thorns, Naples Museum; Christ before Pilate, Parma Gallery.—Malvasia, ii. 73; Ch. Blanc, École bolonaise; Burckhardt, 764, 788, 790, 803.

SPAENDONCK, GERARDUS VAN, born at Tilburg, March 23, 1746, died in Paris, May 11, 1822. Dutch school; flower painter, pupil of Herreyns; went to Paris about 1770, and became miniature painter to the king in 1774. His flower and fruit-pieces are almost equal to the best by Huysum. Professor of iconography at the Jardin des Plantes and member of the Institute (1781). Works: Flowers and Fruits (1789), Louvre. His brother, Cornelis (1756–1840), distinguished in the same branch, painted especially for the porcelain factory at Sèvres.—Ch. Blanc, École hollandaise; Immerzeel, iii. 101.

SPAGNA, LO, born in 14—, died about 1530. Umbrian school; real name Giovanni di Pietro, but commonly called, from his nationality, Lo Spagna (the Spaniard). Called by Vasari, Giovanni Spagnuolo. Art education wholly Italian, under Perugino and Pinturicchio. Was the companion of Raphael in the school of Perugino, and his manner is a mixture of the Peruginesque and Raphaelesque without the high qualities of either. Appears first as an independent master at Todi, but usually lived at Spoleto. Among his early works are the feeble Nativity, at the Vatican, called the Madonna della Spineta, and the Adoration of the Magi, Berlin Museum (attributed to Raphael). They are Peruginesque in distribution and drawing, and Raphaelesque in accompaniments of type and drapery, and are of great interest as showing how Lo Spagna combined the methods of his master and comrade. This is further illustrated in the Madonna with Saints in the Perugia Gallery, and the Madonna in the Rovigo Gallery, assigned to Perugino. Fine frescos by him still exist at Todi, Trevi, Spoleto, Narni, Perugia, and Assisi. In 1516 Lo Spagna received the freedom of the city of Spoleto, and the following year he was elected captain of the guild of St. Luke. With none of Pinturicchio's hardness, pure and simple in style, Lo Spagna is, after Raphael, the most sympathetic of Perugino's scholars. Other works: Nativity, Louvre; Nativity, Vatican; *Ecce* Homo, National Gallery, London; Madonna Enthroned, in lower church, S. Francesco, Assisi; Coronation of the Virgin, Municipio, Narni; Madonna, Palazzo Pubblico, Spoleto. —C. & C., Italy, iii. 303; Vasari, ed. Le Mon., xi. 53; ed. Mil., iii. 593; Ch. Blanc, École ombrienne; Burckhardt, 574, 649; Lübke, Gesch. ital. Mal., i. 444.

SPAGNOLETTO, LO, born at Jativa, Spain, Jan. 12, 1588, died in Naples in 1656. Valencian and Neapolitan schools. Real name Josef de Ribera; pupil in Valencia of Francisco Ribalta; went when quite young to Rome, and lived, while studying, on the charity of his comrades, who nick-

named him Spagnoletto (little Spaniard). A cardinal took pity upon him, clothed him, and attached him to his household, but Spagnoletto soon ran away, declaring that he needed the spur of poverty to make him a good artist. After studying under Caravaggio he went to Parma, where the grace of Correggio temporarily influenced him; but he soon returned to the style of Caravaggio, which he even exaggerated. Having settled in Naples, where he married the daughter of a rich picture-dealer, he was appointed court painter by the Spanish viceroy, his fellow-countryman, and soon found himself possessed of wealth and honours, which enabled him to live like a grandee and entertain nobles and princes in his palace. Notwithstanding his supreme position he was jealous of the advancement of others, and became chief of the infamous cabal of Naples to make war, even to the knife, on painters of rival schools employed in Naples. By the aid of his tools (Correnzio and Caracciolo), Annibale Carracci, Cavaliere d' Arpino, Guido, Gessi, and Domenichino were successively driven away, while Domenichino's death was probably hastened by poison. Ribera was made a member of the Academy of St. Luke in 1630, and was knighted by Innocent X. in 1644. Bermudez repudiates the story that he disappeared from Naples on account of the seduction of his daughter, Maria Blanca, who was also a good painter, by Don John of Austria. Among his numerous works are: Madonna, Beggar, Louvre, Paris; Dead Christ, Shepherd with a Lamb, National Gallery, London; Diogenes with the Lantern (1637), St. Mary of Egypt (1641), Deliverance of Peter (1642), Martyrdom of St. Bartholomew, do. of St. Lawrence, Jacob tending Laban's Sheep, seven others, Dresden Museum; Susanna and the Elders, Städel Gallery, Frankfort; his Portrait, St. Jerome, Uffizi, Florence; Mathematician, Philosopher, Palazzo Brignole, Genoa; Martyrdom of St. Bartholomew, Palazzo Spinola, ib.; Martyrdom of St. Sebastian, St. Jerome, Silenus and Satyrs, Naples Museum; Communion of the Apostles, and Descent from the Cross, S. Martine, Naples; Twelve Apostles, Parma Museum; St. Jerome, Quirinal, Rome; St. Jerome, Academy of St. Luke, ib.; St. Stanislas with Infant Jesus, Palazzo Borghese, ib.; St. Jerome, St. Bartholomew, Palazzo Colonna, ib.; Death of Adonis, St. Jerome, Palazzo Corsini, ib.; Hercules and Antæus, Turin Gallery; Martyrdom of St. Sebastian, two St. Jeromes, and St. Procopius, Hermitage, St. Petersburg; St. Bartholomew, *Jacob's* Dream, Martyrdom of St. Bartholomew, St. Francis, Hermit at Prayer, Conception, and fifty others, Madrid Museum; *Joseph* in Prison, Escorial.—Cean Bermudez, iv. 184; Lanzi, ii. 32; Ch. Blanc, École espagnole; Burckhardt, 767, 774; Gaz. des B. Arts (1882), xxv. 40.

Spalatro, Washington Allston, H. R. Bishop, New York.

SPAGNUOLO. See *Spagna.*

SPALATRO, or Vision of the Bloody Hand, Washington *Allston*, H. R. Bishop,

New York; burned in 18—. Scene from Mrs. Radcliffe's novel, "The Italian." Schedoni, a monk, who has engaged the fisherman Spalatro to murder Ellena, the heroine of the story, is conducting him with a lamp through the vaults, when Spalatro is seized with terror at the vision of a bloody hand. Considered by Allston his best picture. Painted in 1832 for H. S. Ball, of Charleston, S. C.; passed to John Taylor Johnston, of New York, at whose sale (1876) sold for $3,900 to H. R. Bishop; burned at his country-seat on the Hudson.

SPANGENBERG, FRIEDRICH, born at Göttingen, Dec. 3, 1843, died on Mount Vesuvius, June 25, 1874. History painter, pupil in Munich of Ramberg, then (1861) in Venice of Pauwels; returned to Munich, where he received marks of distinction from the Union for Historical Art, and, provided with the great stipend, was about to complete his studies in Italy, when he was struck down by paralysis of the heart while ascending Mount Vesuvius. Works: Triumph of the American Union, Capitol, Washington; Vandals Plundering; Geiserich's Departure from Rome.—Kunst-Chronik, ix. 627.

SPANGENBERG, GUSTAV (ADOLF), born in Hamburg, Feb. 1, 1828. History and genre painter, pupil in Hamburg of Hermann Kauffmann, in Hanau of Pellissier, then of Antwerp Academy (1848–50), and in Paris (1851–57) of Couture and the sculptor Triqueti;

copied in the Louvre, visited England and Holland, and in 1857–58 Italy, and settled in Berlin. Professor; member of Berlin, Vienna, and Hanau Academies. Medals: Cologne, 1861; Berlin, 1868, 1876; Vienna, 1873. Works: Amsterdam Orphan Girls (1851), Donkey Driver's Siesta (1855), Walpurgis Night (1862), Hamburg Gallery; Rat Charmer of Hameln; St. John's Eve in Cologne; Luther as Squire George; Luther making Music at Home (1866), Leipsic Museum; Luther and Melanchthon (1867), Mr. Probasco, Cincinnati; *Luther* translating the Bible (1870), Procession of Death (1876), National Gallery, Berlin; Luther's Entry into Worms (1875), Königsberg Museum; Allegory of Labour and Vice (1878); Will o' the Wisp (1879); Three Marys at Christ's Tomb (1880). In fresco: The Four Faculties (1885), University, Halle. — Jordan (1885), ii. 219; Leixner, Mod. K., ii. 82; Müller, 499; Rosenberg, Berl. Malersch., 225; Illustr. Zeitg. (1883), ii. 345; D. Rundschau, ix. 324; xvii. 301; xxi. 147; Zeitschr. f. b. K., vi. 144; xii. 292.

SPANGENBERG, LOUIS, born in Hamburg in 1824. Landscape and architecture painter, pupil in Munich of Emil Kirchner, then studied in Brussels; travelled in France, England, Italy, and Greece, and settled in Berlin in 1857. Member of Berlin Academy. Works: Citadel of Corinth; Acropolis of Athens (several times); Uglei Lake in Holstein; Village in Burgundy; Farmyard in Oldenburg (1862); The Regenstein in the Hartz Mountains; Fishermen's Hut on the Baltic (1866); Theatre of Herodes Atticus at Athens (Jubilee Exhibition, Berlin, 1886).

SPANISH MARRIAGE. See *Marriage*.

SPASIMO DI SICILIA, *Raphael*, Madrid Museum; wood transferred to canvas, H. 9 ft. 10 in. × 7 ft. 6 in. Christ, on the way to Calvary, has sunk under the weight of the cross, which Simon of Cyrene offers to carry; an executioner, at left, endeavours to drag him along by a rope, while another raises his spear to strike him; but, regardless of his own sufferings, he turns consolingly to the Virgin, who, kneeling with outstretched arms, is supported by St. John and Mary Magdalen; behind them follow other women and a procession of Roman soldiers and citizens from the city gates; in the background, a mounted standard-bearer is turning towards Calvary, seen in distance. The word Spasimo (spasm) is in allusion to the

spasm or fainting fit of the Virgin. Painted in Rome between 1516–18 for monks of Monte Oliveto, S. M. dello Spasimo, Palermo; vessel wrecked on way to Palermo, and picture, packed in a tight case, floated into Gulf of Genoa, and was picked up and taken to Genoa, where the people were delighted with their acquisition, but the Pope compelled them to give it up to its rightful owners; sold by monks in 1661 to Philip IV. and taken to Madrid; carried to Paris in 1813; returned in 1819. Numerous copies by *Antonello* da Palermo and others. Engraved by Agos. Veneziano (1517); Dom Cunego (1781); Ferdinand Selma (1808); Charles Normand (1813); P. Toschi; and many others.—Vasari, ed. Mil., iv. 357; Kugler (Eastlake), ii. 462; Passavant, ii. 244; Müntz, 523; Madrazo, 187; Réveil, vi. 373.

Spasimo di Sicilia, Raphael, Madrid Museum.

SPARMANN, KARL CHRISTIAN, born at Meissen, Saxony, in 1805, died at Dresden in 1865. Landscape painter, pupil of Johann Samuel Arnold (1766–1827) at Meissen, and of Dahl in Dresden; became in 1824 drawing-master at Arenenberg, near Constance, of Prince Louis Napoleon, who, when emperor, gave him a pension; spent his winters in Rome, returned home in 1826, and visited Switzerland and Tyrol in 1828. Works: The Sustenpass; Heath near Dresden (1843), View near Dessau (1844), Dresden Art Union; View of Dresden (1841), Harrach Gallery, Vienna.—Nagler, xvii. 116.

SPECKTER, ERWIN, born at Hamburg, July 18, 1806, died there, Nov. 23, 1835. History painter, pupil of Cornelius in Munich, where he was also much influenced by Overbeck and Genelli; returned to Hamburg, and in 1830 went to Italy, where he adopted the style and colouring of the old Venetian masters. Works: Christ and the Woman of Samaria (1829); Three Marys at the Sepulchre (1829), Albanian Woman with Jug (1831), Roman Woman (1832), Kunsthalle, Hamburg; Samson and Delilah (1834), Leipsic Museum.—Cottà's Kunstbl. (1820–34); Nagler, xvii. 123; N. Necrol. der D. (1835), ii. 1049.

SPERANZA, GIOVANNI, Venetian school, first half of 16th century. Said by Vasari to have been pupil of Mantegna, with whose style his own has an affinity, like that of his countryman, Bartolommeo Montagna, whose work his own closely resembles, as,

e.g., a Madonna in Casa Agosti at Belluno. Two altarpieces by him exist: one, a Virgin Enthroned, in S. Giorgio, Velo; the other, an Assumption, in the gallery of Vicenza. Other specimens of his work are in S. Corona and S. Chiara, Vicenza, and in the Casa Piovene, Padua.—C. & C., N. Italy, i. 420; Burckhardt, 604.

SPERLING, JOHANN CHRISTIAN, born at Halle, Saxony, in 1691, died at Anspach in 1746. Portrait painter, son and pupil in Hamburg of the portrait painter Johann Heinrich Sperling, then pupil of Leipsic Academy. Court painter in Anspach in 1710. Later went to Rotterdam; became one of the best pupils of Adriaan van der Werff, many of whose pictures he copied. Works: Pomona and Vertumnus in the Form of an Old Woman (1719), Dresden Gallery; Head of a Persian (1743), Gotha Museum.—Nagler, xvii. 138.

SPERL, JOHANN, born at Buch near Nuremberg, Nov. 3, 1840. Genre painter, pupil at the Industrial Art School in Nuremberg under Kreling, then of the Munich Academy under Anschütz and Ramberg. Works: The New Suit; Looking for a Bride; Going to Baptism; Suabian Peasant Wedding; On Furlough.—Müller, 499.

SPHINX, QUESTIONER OF THE, Elihu *Vedder*, Martin Brimmer, Boston. The Sphinx, covered to the chin with the desert sand, as it was before the excavations of Captain Caviglia; an old Arab, bending forward and partly kneeling, has placed his ear to the imperturbable lips, as if he expected the mystery of the ages to answer his questions.

SPIELBERG (Spilberg), JOHANNES, born at Düsseldorf, April 30, 1619, died there, Aug. 10, 1690. Dutch school. Portrait and history painter, pupil of Govert Flinck in Amsterdam. Court painter in Cologne, where he portrayed many princes and princesses. Works: Archer's Banquet (1650), Amsterdam Museum; Lady's Portrait (1648), Darmstadt Museum; Juno giving Io to Argus, Liechtenstein Gallery, Vienna; Portrait of Prince Johann Wilhelm of the Palatinate, and Portrait of a Lady (both attributed), Munich Gallery.—Immerzeel, iii. 104.

SPIERINCKX, PEETER, born at Antwerp, Aug. 30, 1635, died there, buried Aug. 30, 1711. Flemish school; landscape painter, mostly self-taught; went in 1660 to Italy, and returned to Antwerp in 1666, having meanwhile painted also in France, for Louis XIV. Works: Two Landscapes, St. Augustine's, Antwerp; do., Madrid Museum; View in Paris, Germanic Museum, Nuremberg; Landscapes with Figures, etc. (2), Oriental Seaport, Schleissheim Gallery.—Van den Branden, 1073.

SPIES, RETURN OF THE (L'automne, Autumn), Nicolas *Poussin*, Louvre, Paris; canvas, H. 3 ft. 10 in. × 5 ft. 3 in. In a valley, with a height and fortifications of a city on right, a woman mounted upon a ladder gathers fruit from a tree; in foreground, the two spies sent by Moses into Canaan bear suspended from a pole immense bunches of grapes as evidence of the fertility of the soil. One of a series of four painted in 1660–64 for the Duc de Richelieu, whence passed to Louis XIV. Engraved by J. Pesne.—Filhol, iv. Pl. 238.

SPIESS, HEINRICH, born in Munich, May 10, 1832 (1831), died there, Aug. 6 (8), 1875. History painter, pupil of Munich Academy under Voltz and Kaulbach. Assisted Schwind in the Wartburg frescos; with his brother August painted the Villa Feodora in Liebenstein after L. Richter's designs. Works: Two Scenes from Life of Henry the Lion, National Museum, Munich; allegorical representations of the Sciences (with his brother August), in Arcades of Maximilianeum, ib. — Dioskuren (1875), 262; Kunst-Chronik, x. 810.

SPILNBERGER (Spielberger), HANS, born at Kaschau, Hungary, in 1628, died in 1679. History painter, supposed to have studied in Italy. Court painter in Augsburg, then in Vienna. Works: St. Peter's Pentecostal Sermon, Church of Holy Cross,

Augsburg; Death of St. Benedict, St. Emmeram's, Ratisbon; Assumption, St. Stephen's, Vienna.

SPINELLI, PARRI, born in Arezzo in 1387, died there in 1452. Florentine school; son of Spinello Spinelli, and probably his pupil, but an imitator of Lorenzo Monaco. He was a third-rate artist, below the Gerini in talent, though Vasari, his townsman, saw fit to praise him. Some of his frescos, much overpainted, exist in S. Domenico, in S. Maria della Misericordia, and in S. Francesco, Arezzo.—C. & C., Italy, ii. 25; Vasari, ed. Le Mon., ii. 198; iii. 144; ed. Mil., ii. 275; Siret, 880; Burckhardt, 493.

SPINELLI, SPINELLO, born at Arezzo about 1333, died there, March 14, 1410. Florentine school. Son of Luca Spinelli, of a Ghibelline family that took refuge at Arezzo about 1308; commonly called Spinello Aretino or d' Arezzo. Pupil of Jacopo di Casentino, and at twenty a better painter than his master. He was of great merit, following the style developed by Jacopo and by Bernardo Daddi, but rose above them and represented the spirit of Giotto's school at the close of the 14th century better than any other artist of his time. He had, indeed, many of the qualities of Giotto, though compared with him he is a bold decorator, careless of form and of detail. The Florence Academy has a Madonna with Saints and Angels, signed and dated 1391; and a church in Arezzo his *Madonna* della Rosa; but he is seen at his best in his frescos, especially Life of St. Benedict (1385), Sacristy of S. Miniato, near Florence; History of SS. Ephesus and Potitus (1391), Campo Santo, Pisa; Barbarossa and Pope Alexander III., Palazzo Pubblico, Siena; and Lucifer and the Rebel Angels (fragment belonging to Sir A. H. Layard, England), in S. Francesco, Arezzo.—C. & C., Italy, ii. 7; Vasari, ed. Le Mon., ii. 185; ed. Mil., i. 677; W. & W., i. 477; Burckhardt, 493, 495, 498, 504.

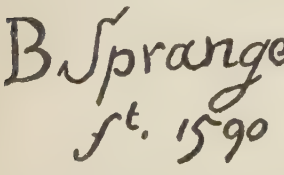
SPITZER, EMANUEL, born at Pápa, Hungary, Oct. 30, 1845. Genre painter, mostly self-taught; worked in Paris in 1864–67, for "L'Art pour tous," settled in Munich in 1871, and is one of the contributors to "Fliegende Blätter." Works: Fisher Boy (1873); Girl at the Well, Girl playing among Flowers (1875); Little Darling, Surprise for Papa (1877); Sweet Gossip (1878); Permission for Dancing (1884); They are coming! (1885).—Wurzbach, xxxvi. 186; Allgem. K. Chr., viii. 587.

SPITZWEG, KARL, born in Munich, Feb. 5, 1808, died there, Sept. 13, 1885.

Genre and landscape painter, pupil of Hanson; for several years illustrator for the comic paper "Fliegende Blätter." His pictures are marked by genuine humour, and he has been called the Jean Paul of painters. Order of St. Michael in 1865. Works: Sunday Hunter (1844); Widower (1845); Policeman catching Flies (1852); Bookworm (1853); Writer cutting Pen (1854); Schoolmaster serenading his Sweetheart, Old Gentleman in Favourite Spot, Provinzial Museum, Hanover; School Children (1859), Itinerant Dramatic Company resting; Librarian, Biblical Interpretation (1860); Portrait Painter (1862), Prague Art Union; Women of Dachau at Forest Chapel, Letter-Carrier (1862); Mail Coach, Meeting of Old Friends (1863); Geologist, Astrologer (1864); Turkish Coffee-House (1862), Hermit playing the Violin, Group of Alpine Herdswomen, Hypochondriac examining the Weather, Lovers Parting, Serenade from Barber of Seville (1865), Schack Gallery, Munich; Ascent of Alp, Descent from do. (1870); In the Garret (1882), Two Hermits, New Pinakothek, Munich.—Allgem. K. Chr., ix. 777, 1001; Graph. K., v. 44; Kunst f. Alle, i. 24; Müller, 500; Regnet, ii. 268; Schack, Meine Gemäldesammlung (1884), 194; Zeitschr. f. b. K., iv. 115; xxi. 77.

SPOSALIZIO. See *Virgin*, Marriage of.

SPRANGER, BARTHOLOMEUS, born in Antwerp, March 21, 1546, died in Prague about 1627. Flemish school; history and portrait painter, pupil of Jan Mandyn and of Cornelis van Dalen. In 1565 he went to Paris, and thence to Milan, Parma, and Rome, where he remained until 1575. Recommended to Maximilian II. in 1575, he executed for him and his son, Rudolph II., important decorative works, and resided as court painter in Prague, whither he returned after a visit to his native country in 1602. Ennobled by Rudolph II., he called himself Spranger van den Schilden. Despite many good qualities, his works show the want of early training. Works: Magdalen, Antwerp Museum; Susanna justified by Daniel, Brussels Museum; Holy Family, Brunswick Gallery; Banquet of the Gods, Aschaffenburg Gallery; Diana and Actæon, Christiania Gallery; Diana and Nymphs, Stockholm Museum; Venus served by the Graces, Hermitage, St. Petersburg; Resurrection (attributed), Berlin Museum; Circumcision, Descent from the Cross, Old Pinakothek, Munich; Cupid and Psyche, Oldenburg Gallery; Apollo, Mydas, and Marsias, Lot and Daughters fleeing from Sodom, Susanna and the Elders, Schleissheim Gallery; Cupid and Psyche, Stuttgart Museum; Ulysses with Circe, Mercury surprising Venus and Mars, Venus and Mercury with Genii, Apollo and Muses, Vulcan and Maia, Triumph of Wisdom, Allegory on Virtues of Rudolph II., Hercules and Omphale, Mars with Venus and Cupid, portraits of Artist and his Wife, Vienna Museum.—Ch. Blanc, École flamande; Fétis, Artistes belges à l'étranger, i. 389; Immerzeel, iii. 104; Kramm, v. 1551; Michiels, vi. 3; Riegel, Beiträge, ii. 31.



SPRING, Nicolas Poussin. See *Paradise*.

SPRING-TIME, Pierre Auguste *Cot*, D. T. Lyle, Brooklyn, N. Y.; canvas, H. 8 ft. ×4 ft. A young man and a girl, life-size, sitting in a swing among the trees of a garden. Painted in 1873; bought by John Wolfe, New York; at his sale (1878) to Mr. Lyle. Replica, smaller, Dr. Marcy, New York; two more in Europe.—Photogravure in Art Treasures of America, i. 54.

SPRINGER, CORNELIS, born in Amsterdam, May 25, 1817. Architecture painter, pupil of Kasper Karsen, whom he greatly surpasses in conception of his subjects and in powerful colouring. Member of Rotterdam Academy in 1856; gold medal, Hague, 1857; Orders of Oaken Crown (1861) and of Leopold. Works: City Hall at Middleburg (1859); do. and Market at Veere (1861), City Hall at Cologne (1874), Museum, Amsterdam; City in Winter, Market in Haarlem, View in the Briel, Museum Fodor, ib.; Town Hall and Market at Naarden, Rotterdam Museum; Leyden Cathedral; City Halls at The Hague, Brussels, Bremen, Brunswick, Münster, Cologne, and Lübeck; Market Place in Ulm.—Immerzeel, iii. 106; Kramm, v. 1553.

SPROSSE, KARL, born in Leipsic, June 11, 1819, died there, Jan. 1, 1874. Landscape and architecture painter, pupil of Leipsic Academy under Brauer and Schnorr. Visited Saxony and the Rhine country in 1836–37; went in 1844 to Rome; spent many years there and in Venice, but made occasional visits home; visited also Greece. Gold medal in 1854. Works: Roman Forum; St. Mary's Church in Nuremberg; Cathedral of Ratisbon; St. Mark's in Venice; Castle of Merseburg; Cathedrals of Erfurt and Worms; Series of Views in Rome and Venice; many churches and castles in Germany; Rear View of Ratisbon Cathedral (1857), The former Moat at Leipsic (1858), Tombstones of the Scaligers, Leipsic Museum.—Andresen, i. 76; Kunst-Chronik, ix. 252.

SPRUYT, CHARLES, born at Brussels, July 26, 1769, died there in 1827(?). History and genre painter, son of and first instructed by Philip Spruyt (1727–1801), then pupil of Ghent Academy, where he won the first prize in 1790; went to Rome in 1815, and returned to Brussels in 1821. Member of Ghent Academy. Works: St. Theresa praying to the Virgin; Disciples at Emmaus (in America); Interior of Grotto in Franciscan Monastery; Shop Interior (1824); Jan I. Duke of Brabant in the Prison of his Sister Maria Queen of France (1826), formerly in Haarlem Pavilion; Francesco Francia dying while looking at one of Raphael's Pictures (1829): Interior of Subterranean Church in Rome; One of the Sette Salle, ib. (1833); Refectory in St. Gertrude's Convent; Landscape in Sunset (1836).—Immerzeel, iii. 107.

SQUARCIONE, FRANCESCO, born in Padua in 1394, died there in 1474. Paduan school; in 1422 he inherited enough from his father, Giovanni, a notary, to enable him to set up a tailor and embroiderer's shop. Embroidery being akin to the art of designing, he was attracted to the study of painting. In time he opened the earliest Italian art academy in his native city, where, as he says, 137 pupils were taught; and thus acquired the name of "father of painters." He travelled much and made a large collection of casts from the antique, pictures, and other objects of art for the benefit of his pupils. Though the founder of a school, he was himself comparatively unskilled as a painter, and the work from his studio was chiefly done by his disciples. His name first appears in the lists of the Paduan guild in 1441. He contracted to decorate the chapel of S. Cristoforo at the Eremitani, and intrusted the execution to *Pizzolo*, *Mantegna*, and others. He took part in decorating the Santo and the cloisters of S. Francesco, Padua, and painted an altarpiece and a Madonna for the Lazzara family, still extant. Besides Pizzolo and Mantegna, he numbered among his pupils Marco Zoppo, Dario of Treviso, and Ansuino.—C. & C., N. Italy, i. 294; Burckhardt, 128, 403, 575; Siret, 882; Vasari, ed. Mil., iii. 384; Lübke, Gesch. ital. Mal., i. 456.

STAAFF, KARL THEODOR, born in the Province of Herjedalen, Sweden, June 28, 1816. Portrait painter, pupil of Stockholm Academy in 1831. Began with historical painting, then changed to portraits. Also illustrated some of Jegnér's writings. Member of Stockholm Academy in 1856. Works: King Oscar I., Drottningholm Castle near Stockholm; Charles XV.; President Asker; Gen. Akrell; and others.—Müller, 501.

STACHOWICZ, MICHAEL, born at Cracow, Aug. 14, 1768, died there, March 26, 1835. History painter, pupil of Molitor (probably Franz Ignaz, who died at Cracow in 1794) and of Kasimir Molodzinski (died at Cracow, Jan. 28, 1795); painted at first biblical scenes for churches, but after 1794 episodes of national history, and scenes from popular life, in oil and fresco. He was the first among the Polish painters to pursue a national tendency in art. Professor at the St. Barbara Lyceum, Cracow, in 1817. Member of Cracow Academy of Sciences. Works: Fettering of St. Peter (1789); Kosciuszko on the Ring Square in Cracow in 1794, Episcopal Palace, Cracow; Battle of Raclawice; Martyrs of Sandomir, St. Catharine, Bishop Erasmus, St. Sophia, Descent from the Cross, Dominican Church, Cracow; St. Helen, Franciscans, ib.; Divine Providence, Entombment, St. Barbara's, ib.; Madonna of Loreto, Capuchins, ib.; Entry of Prince Poniatowski into Cracow in 1809; Taking of Cracow by Warsaw Troops under Poniatowski; Vision of Sainted Poles in the Clouds, Episcopal Palace, Cracow. In fresco: Views of Cities and Representations of Popular Customs in Poland (1816–17), ib.; The Sciences and Arts, Polish Scholars (33 medallions in 11 groups), Eleven Episodes in History of Cracow University (1820–21), Jagellonic Hall, University, ib. Many others in oil and fresco in churches, monasteries, and on the estates of Polish nobles.—Wurzbach, xxxvi. 314.

STACK, JOSEF MAGNUS, born at Sund in 1812. Landscape painter, pupil of Stockholm Academy, and studied later in Munich. Visited the Tyrol and Italy. Works: Elf Valley in Dalecarlia, Stockholm Gallery; View of Genzano; Munich and Bavarian Highlands, Royal Palace, Stockholm.

STADEMANN, ADOLF, born at Munich in 1824. Landscape painter, pupil of Munich Academy; paints chiefly winter scenes, often by moonlight or rainy weather. Works: Winter Landscape (1837), New Pinakothek, Munich; do., Schack Gallery, ib.; View on Ammer Lake (1857); Winter Scene (1860); Rain and Sunshine (1860); Village in Winter. — Cotta's Kunstbl., 1840; D. Kunstbl., 1856–58; Dioskuren, 1860–62.

STADING, EVELINE, born at Stockholm in 1803, died in 1829. Landscape painter, pupil of Fahlcrantz, then copied from 1824 in Dresden after Ruisdael and studied from nature, and went in 1827 through Salzburg and Tyrol to Rome. Works: View from Villa Chigis Park near Ariccia, Park and Castle of Rosersberg, Christiania Gallery; View of the Hockstein near Dresden; Castle, Lohmen; Loch Mill; View of Dresden.

STADIŒUS, Greek painter, pupil of Nicosthenes, mentioned by Pliny (xxxv. 40 [146]) as a worthy artist. Possibly identical with the sculptor of the same name, master of Polycles.

STAELBENT. See *Stalbemt.*

STAG AT BAY, Sir Edwin *Landseer*, Lord Godolphin. Stands in the shallow of a lake, near the shore, with head erect; one of the two dogs that have followed him lies on his back howling, while the other gives tongue to announce the whereabouts of the game. Royal Academy, 1846. Engraved by C. Mottram.—Art Journal (1870), 144.

STAG FIGHT (Combat de Cerfs), Gustave *Courbet*, Louvre, Paris. Two noble stags, with locked horns, are contending for supremacy in a wood. Salon, 1861. Purchased at Lepel-Cointet sale for 49,100 fr.

STAG HUNT, *Velasquez*, Lord Ashburton, London; canvas, H. 6 ft. × 8 ft. Philip IV. and his courtiers hunting stags in an arena enclosed by canvas walls, in the Prado, a royal hunting-seat two leagues from Madrid; among the personages are the King, Queen Isabel, Olivárez, Velasquez standing uncovered in foreground, and Alonso de Espinar, aide to Don Baltasar Cárlos. Painted before 1629; purchased by Mr. Baring from ex-King Joseph Bonaparte, who took it from the Royal Palace, Madrid.—Curtis, 24; Waagen, iii. 347.

By Philips *Wouwerman*, Munich Gallery; canvas, H. 2 ft. 5 in. × 4 ft. 3 in. An open country divided by a river, with huntsmen in distance driving a stag into the water, on which are people in boats; on left bank of river, a terrace and gardens; opposite, a clump of trees with a picnic party, horses, and musicians.—Smith, ix. 182.

STAIGG, RICHARD M., born in Leeds, England, about 1820; died at Newport, R. I., Oct. 11, 1881. Portrait and genre painter; came to America in youth, after studying drawing in an architect's office in Leeds, and settled in Newport, R. I., where he began to paint miniatures on ivory, under the advice and assistance of Washington Allston. In 1861 he was elected a member of the National Academy, New York; was in Paris in 1867–69, and again in Europe in 1872–74. After his return he painted portraits, and occasionally landscapes and genre pictures, some of the last of which were much admired. His miniatures, when exhibited at the Royal Academy, London, and the Salon, Paris, received favourable notice. Works: First Steps, The Lesson, St. Jerome, (1870); Italian Chestnut Gatherer (1875); Empty Nest, Cornice Road—Italy, Italian Peasant Knitting (1876); Italian Girl's Head (1877); Margaret, Boy's Head (1878); Pet Squirrel (1880).

STALBEMT (Staelbent), ADRIAEN VAN, born in Antwerp, June 12, 1580, died there, Sept. 21, 1662. Flemish school; landscape painter, if not pupil of, certainly influenced by Jan Brueghel. Master of the guild in 1609, its dean in 1618, called to

London by Charles I. about 1622, and worked there until 1642. His landscapes are enriched with buildings, biblical and mythological figures, and animals. Works: Wood Landscape, Antwerp Museum; do., Amsterdam Museum; Landscape, Kirmess, Cassel Gallery; Kirmess, Städel Gallery, Frankfort; do., Vienna Museum; Banquet of the Gods (1622), Judgment of Midas, Dresden Gallery; Adoration of the Shepherds (1622), Stag Hunt by a Lake, Berlin Museum; Wood Landscape, Schwerin Gallery; Triumph of David over Goliath (with P. Brueghel, 1619), Madrid Museum.—Kramm, v. 1556; Michiels, ix. 118; Rooses (Reber), 411; Van den Branden, 625.

XX·STALBEMT
FA°1622·

STALLAERT, JOSEPH, born at Merchtem, Brabant, in 1825. History painter, pupil of Brussels Academy under Navez; took the prize for Rome in 1848; then spent four years in Italy, France, and Germany. His pictures are in tasteful antique style. Medals at Brussels (1860), Vienna (1873), Philadelphia (1876); Order of Leopold (1863); Officer (1881); Order of Francis Joseph of Austria. Principal professor of design and of painting in Royal Academy, Brussels. Works: Penelope (1859); Hero and Leander (1861); Death of Dido, Brussels Museum; Cellar of Diomedes in Pompeii (1862); Ulysses (1863); Medea; Polyxena sacrificed to the Manes of Achilles, Ghent Museum; Cellar of Diomedes (1879). In fresco: Ceilings, Palace of Count of Flanders; Four Celestial Regions, Elements and Gods, in Brussels National Bank.—Müller, 501; D. Rundschau, xx. 471.

STAMMEL, EBERHARD, born at Düren in 1832. Genre painter, pupil of Düsseldorf Academy under Sohn, then studied in Antwerp, Paris, and Munich, and settled at Düsseldorf in 1859. Works: Morning after Bout; Bookworm, Royal Collection, Berlin; Cavalier and Usurer, Villa Borsig, ib.; Gentlemen's Room, Barmen Art Union; Village Artist; Everything Lost; Peasants at the Museum; Art Amateur; Afternoon Pipe.—Dioskuren, 1865–66.

STANDAART. See *Bloemen*, Pieter van.

STANFIELD, GEORGE CLARKSON, born in London, May 1, 1828, died at Hampstead, March 22, 1878. Landscape and marine painter, son and pupil of William Clarkson Stanfield, and student of the Royal Academy, to the exhibitions of which he was a contributor from 1844 to 1876. He painted principally Continental landscapes and views of towns. Works: Church of St. Michael—Ghent (1860); Saarburg Castle (1861); On the Lahn (1863); Amphitheatre at Verona (1864); Angers (1868); Dunbar Castle (1872); Entrance to Harbour of La Rochelle (1875); On the Nile (1876).

STANFIELD, WILLIAM CLARKSON,

born at Sunderland, Durham, in 1793, died at Hampstead, May 18, 1867. Began life as a sailor in the royal navy; became a scene painter when still young, and soon turned his attention to landscape and marine painting, in which he won success; exhibited first at Royal Academy in 1829; became an A.R.A. in 1832 and R.A. in 1835. After his first visit to Italy in 1813, painted many Italian views. He excelled in mountain and river scenery, and in naval battle scenes and seaport views. Works: Market Boats on the Scheldt (1826); Wreckers off Fort Rouge (1827); Mount St. Michael (1830); Fishermen of Honfleur, View of Venice (1831); Opening of New London Bridge, Portsmouth Harbour (1832); Battle of *Trafalgar* (1836); View near St. Malo, Amalfi, Avignon, Ancona (1840); Castle of Ischia, Pozzuoli (1841); Isola Bella, Kitchen of Inn—Amalfi (1842); Mazerbo and Lucello, Ducal Palace—Venice, Ischia (1843); Oude Scheldt, Day after the Wreck (1844); Trajan's Arch—Ancona, Capture of Spanish Frigate El Gamo (1845); Ponte Rotto—

Rome (1846); Dordrecht, French Troops fording the Magra (1847); Amalfi, Mola de Gaeta (1848); Tilbury Fort, Lago Maggiore (1849); Battle of *Roveredo* (1851); Bay of Baiæ, Port of Rochelle (1852); The Victory towed into Gibraltar (1853); Last of the Crew, Hulks in the Medway (1854); Siege of Sebastian (1855); The Abandoned, Guarda Costa off Bidassoa (1856); St. Jean de Luz, Calais Fishermen (1857); Fortress of Savona, Castle of Ischia (1858); On Coast of Brittany, Maltese Xebec on Rocks, Brodick Castle (1859); Angers, Vesuvius, Outward Bound (1860); Capture of Smuggled Goods, Homeward Bound (1861); Stack Rock, Race of Ramsay, Nieuwe Diep, Coast of Normandy, Coast of Brittany (1862); Coast of Calabria, The Defence and her Prize on Morning after Trafalgar, Oude Scheldt, Shakespeare's Cliff—Dover, Worms Head—Bristol Channel (1863); Mew Stone—Plymouth Sound, War, Peace, On the Hollands Diep (1864); Bass Rock, Vale of Narni (1865); Tintagel Castle, Pic du Midi d'Ossaiu — Pyrenees (1866); Skirmish off Heligoland (1867, his last work).—Art Journal (1857), 137; (1867), 171; Portfolio (1879), 124, 135; Gentleman's Mag., July, 1867; Sandby, ii. 149.

STANGE, BERNHARD, born in Dresden, July 24, 1807, died at Sindelsdorf, Oct. 10, 1880. Landscape painter, pupil of Rottmann in Munich in 1830; also influenced by Rahl. Visited Venice in 1849; in his latter years lived as a farmer in the country. Deep feeling for the poetry of nature and history pervades his pictures. Order of St. Michael in 1858. Works: Morning Bell (20 replicas); Evening in the Alps (1835); Alpine Valley (1837); Mountain Valley at Twilight (1838); Autumn Evening on Lake (1841); Celebration of German Union (1849); Moonlight (1851), Hamburg Gallery; Foundation of Venice—Morning; Arrival of Admirals after Battle of Lepanto—Noon; Singers on the Canal—Night (1854–57), Queen Victoria; Ships in Gulf of Venice (1853), Evening from Tower Window, Burial of Doge (1852), Moonlight Landscape (1861), New Pinakothek, Munich; Evening Bell, Night in Venice, Schack Gallery, ib.—Regnet, ii. 277; Kunst-Chronik, xvi. 166.

STANHOPE, R. SPENCER, born in England; contemporary. Belongs to Pre-Raphaelite school; paints highly elaborated decorative pictures akin in style to early Florentine art. Lives in Florence (1884). Works: Flight into Egypt (1862); Rizpah (1863); The Mill, Beauty and the Beast (1865); Footsteps of the Flock (1868); Rape of Proserpine (1869); Eve Tempted, Love and the Maiden, Banks of the Styx (1877); The Shulamite, Cupid and Psyche (1878); Waters of Lethe (1880); Autumn (1881); The Shulamite (1882); Charon and Psyche (1883); Patience on a Monument (1884); Birth of Venus (1885); Why seek ye the Living among the Dead? (1886).

STANZIONI, MASSIMO, Cavaliere, born in Naples in 1585, died there in 1656. Neapolitan school; pupil in Naples of Fabrizio Santafede, of Caracciolo, and Corenzio; afterwards studied in Rome works of Annibale Carracci and of Guido, and succeeded in imitating the colouring of the latter so well that he was called Guido Reni di Napoli. His reputation won him the enmity of Spagnoletto, who persecuted him bitterly. Works: Lucretia, Naples Museum; Cleopatra, Palazzo Cassaro, Naples; Deposition of Christ, over entrance inside Church of S. Martino, Naples; St. Sebastian, Louvre; Madonna, Liechtenstein Gallery, Vienna.—Lanzi, ii. 38; Ch. Blanc, École napolitaine; Lavice, 223.

STAPLEAUX, MICHEL GHISLAIN, born in Brussels, June 26, 1799, died in 1881. History and portrait painter, pupil of David; won grand prizes in Antwerp (1822), Brussels (1823), and The Hague (1829), and became professor in the Brussels Academy. Works: Return of Prodigal Son, Prague Gallery; Death of Cleopatra; Napoleon at St. Helena; many portraits of princely personages.—Immerzeel, iii. 108.

STARKENBORGH, JACOBUS NICOLAAS, Baron TJARDA VAN, born at Wehe, Gröningen, in 1822. Landscape painter, self-taught; studied old Dutch masters until 1849, when he visited America. Settled in Düsseldorf in 1852, whence he made sketching tours to Thuringia, Switzerland, and England. Member of Amsterdam Academy. Medals: The Hague, 1857, Lyons, 1865. Works: Invitation to Kirmess; Harvest; Water Mill.—Müller, 502.

STAR OF EMPIRE, Emanuel *Leutze*, Capitol at Washington; mural painting on staircase landing, House of Representatives. "Westward the star of empire takes its way." Represents an emigrant train cross the Rocky Mountains. Painted in 18—, for $20,000.

STARK, JOSEF (AUGUST), born at Gratz, Styria, March 6, 1782, died there, July 23, 1838. History and portrait painter, pupil of Vienna Academy under Maurer, then under Caucig and Lampi; became director of the Gratz Academy in 1817, and of the newly erected gallery in 1819. Visited Italy in 1817 and 1826. Works: Susanna at the Bath (1816); Maximilian I. on the Martin Wall, Magdalen in the Desert (1826); Cimon taking his Father's Place in Prison (1828); Hylas and the Nymphs (1832); Baumkirchner defending the Neustadt Gate at Gratz in 1452, Venus, Count Attems, Gratz; St. John the Baptist, Chapel of the Joanneum, ib.; Christ bearing the Cross, City Parish Church, ib.; Christ in the Temple, Chapel of the former Ferdinandeum, ib.—Hormayr's Archiv (1822), 696; (1823), 724; (1827), 179; Wurzbach, xxxvi. 217.

STARNINA, GHERARDO, born in Florence in 1354 (?), died there in 1408 (?). Florentine school; pupil of Antonio Veneziano, with whom he spent some years; settled in Florence, where, in spite of rude manners and a hot temper, he found patrons. In 1378 he became involved in the disturbances of the Ciompi, and fled for his life to Spain, where he acquired wealth in the exercise of his art. In 1387 he was again in Florence and took the freedom of the painters' company, appearing as Gherardo d' Jacopo Starna. He was painting there in 1406, after which there is no trace of him. None of the pictures attributed to him by Vasari remain, though some of the frescos in the Chapel of the Duomo at Prato, a series completed by Antonio Vite, the pupil of Starnina, may be his work.—C. & C., Italy, i. 493; Vasari, ed. Le Mon., ii. 177; ed. Mil., ii. 5; Burckhardt, 491, 497.

STARVATION COVE (Bai des Todes, Bay of Death), Julius von *Payer;* canvas, H. 12 ft. × 14 ft. The final scene in Sir John Franklin's Polar expedition; one of a series of four pictures projected by the painter. Seven of the last survivors lie dead in their boat, which is seen in its whole length in the moonlight; Captain Crozier, the only living one, bareheaded and musket in hand, is leaning forward fixedly watching a bear, whose head is seen at right watching the corpses; in the distance, two other bears; at left, an expanse of ice. Painted in 1883.—London Times, Jan. 29, 1884; Kunst-Chronik, xix. 110, 123, 157; xx. 335; Allgem. K. C., viii. 601.

STATTLER, ALBERT CORNEL, born in Cracow in 1800, died in Rome after 1870. History and portrait painter, pupil of Lampi in Vienna, and in 1817 of St. Luke's Academy in Rome, where he was influenced by Canova and Thorwaldsen, later by Overbeck, Joseph Hyzler, and Joseph Craffonara. Painted portraits of Czartoryski family in Vienna; became professor in Cracow in 1831; soon after 1850 settled in Rome. Gold medal, Paris, 1844. Works: Moses on Mt. Sinai, Abel, Holy Family, St. Joachim with SS. Anna and Mary, Cracow; Maccabees; Madonna and Angels; Madonna di Neve; Crucifixion; Baptism of Christ; Madonna surrounded by Angels; Holy Family (1870); and many portraits.—Wurzbach, xxxvii. 242.

STAVEREN, JOHAN ADRIAENSZ VAN, born at Leyden, died there after 1668.

Dutch school; genre painter, painted hermits, old men and women, in a highly finished style like that of Gerard Dou, whom he closely imitated. Works: Scholar in his Study, Louvre, Paris; Hermit, Old Man in Prayer, Schoolmaster, Amsterdam Museum; St. Jerome Praying (1690), Copenhagen Gallery; St. Francis in his Hermitage, Oldenburg Gallery; Herring Seller, Hermitage, St. Petersburg.—Kugler (Crowe), ii. 412.

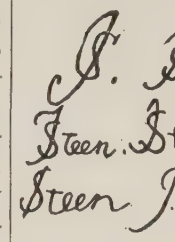
STAVEREN

STEARNS, JUNIUS BRUTUS, born in Burlington, Vt., in 1810, died in Brooklyn, N. Y., Sept. 16, 1885. Portrait and figure painter. Elected N. A. in 1849. Works: Washington as a Soldier, a Statesman, a Farmer, and In Death (4 pictures), formerly in Abbott Collection in Spingler Institute, New York.

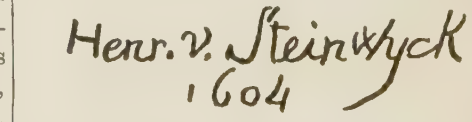
STEELL, GOURLAY, born in Edinburgh; contemporary. Animal painter, younger brother of Sir John Steell the sculptor. Exhibits at the Royal Academy, London, and at the Royal Scottish Academy, Edinburgh, of which he is a member. He was appointed, after the death of Landseer in 1873, animal painter in Scotland to the Queen. Several of his pictures have been engraved.

STEEN, JAN, born in Leyden in 1626, died there, buried Feb. 3, 1679. Dutch school; genre painter, pupil at Utrecht of Nicolas Knupfer, and at the Hague of Jan van Goyen, whose daughter he married in 1649; developed under the influence of Frans Hals and Adriaan van Ostade. Lived for some time in Haarlem before 1648, when received into the guild of Leyden; went to The Hague in 1649, lived there until 1653, then again at Leyden until 1658 or 1659. Said to have kept a brewery at Delft, where he lived for a short time, probably between 1650 and 1652. At various times from 1661 to 1669 he resided at Haarlem, in constant difficulties with creditors. Probably after his father's death, in 1669, he returned to Leyden, where, in 1672, he applied for a license to keep a tavern. His first wife having died in Haarlem in 1669, he married a widow, Maritje Herculens, in 1673. He stands foremost among the greatest Dutch painters of familiar life, which he illustrated with rare mastery, lashing the follies and vices of his day with keen satire. Works: Music Master, National Gallery, London; Girl with Spaniel (1663), Party of Eleven at Cards and Music, Country People in Tavern, Twelfth Night, Riotous Mirth before an Inn, Four Men and a Woman at Cards, Buckingham Palace, ib.; Fishmonger, School Room, Bridgewater Gallery, ib.; Jovial Party in Ale-House, Playing at Skittles, Lord Ashburton, ib.; The Glutton (1661), A Christening, Merry Party by Village Inn, Mr. Hope, ib.; Family Scene, Interior, Love in the Country, three others, Mr. Munro, ib.; Wedding, Painter singing to his Lute, Physician writing Prescription, School Boys playing Tricks (1672), four others, Mr. Baring, ib.; Physician feeling Pulse of a Girl, Family taking Advantage of Mother's Nap, two companion pictures with Riotous Parties, Apsley House, ib.; Bad Company, Feast in a Tavern (1674), Louvre, Paris; Benedicite, Comte Henri de Greffulhe, Paris; Artist's Portrait, Return from Festival, Woman Scouring, A Baker, A Quack (2), St. Nicholas's Day, Game of Tric-Trac, Peasant Wedding (1672), Banquet, The Dupe, Dancing Lesson, Jolly Inmates (1668), Sick Lady, Drinking Couple, Family Scene, Orgie, Van der Hoop Museum, Amsterdam; Eating Oysters, Wedding (1653), Six Collection, ib.; Artist courting Maritje Herculens, Physician feeling Lady's Pulse, Prodigal Son, Van Loon Collection, ib.; St. Nicholas's Day,

Surgical Operation, Tobias healing his Father, Old Man Cutting Pen, Rotterdam Museum ; Dentist, Menagerie (1660), Sick-Room, similar subject, Steen's Family, The *Inn*, Hague Museum ; St. Nicholas's Day, Surgical Operation, Rotterdam Museum ; do., Twelfth Night, Gallant Proposal, Rhetoricians, Museum, Brussels ; Marriage of Cana, Arenberg Gallery, ib.; Samson insulted by Philistines, Country Wedding, Antwerp Museum ; Artist's Portrait, Suermondt Museum, Aix-la-Chapelle ; Philosopher Reading, Aschaffenburg Gallery ; Jan Steen in a Tavern Garden, Quarrel at Play, Frivolous Party, Berlin Museum ; Wedding Contract, Merry Party, Brunswick Museum ; Tavern Garden, Carlsruhe Gallery ; Feast of the Bean, Tavern Scene, Cassel Gallery ; Miser surprised by Death, Triumphal Entry of Saul into Jerusalem (1671), Copenhagen Gallery ; Morning after Wedding, Gallery, Dessau ; Boy and Dog, Old Woman and Dog, Amalienstift, ib. ; Marriage at Cana, Woman feeding Child, Expulsion of Hagar, Dresden Museum ; Moses striking the Rock, Man joking with Servant Girl, Alchemist, Fish Market at Leyden, Städel Gallery, Frankfort ; Jolly Company, Gotha Museum ; Peasants in a Landscape, Interior with merry Peasants, Kunsthalle, Hamburg ; Coveted Tid-Bits, Königsberg Museum ; Quarrel between Card Players (1664), Doctor's Visit, Old Pinakothek, Munich ; Music Assembly in Open Air, Oldenburg Gallery ; Lovesick Maiden, Tavern Scene, Schwerin Gallery ; Peasant Wedding, Dutch Interior (1663), Museum, Vienna ; Devotee, Baron Rothschild, ib.; Peasant Party, Schönborn Gallery, ib.; Esther and Ahasuerus, Doctor's Visit, Musical Entertainment in a Garden, Game of Tric-Trac (1667), Tavern Scene, Wedding, Gouty Old Man, The Drinkers, Hermitage, St. Petersburg ; Young Violinist, Peasants at Table, Uffizi, Florence ; The Old Rat comes to the Trap at last, Dutch Kirmess, Metropolitan Museum, New York. —Ch. Blanc, École hollandaise ; Bode, Studien, 193 ; Burger, Musées, i. 104, 252 ; ii. 107, 262 ; Dohme, 1ii. ; Gower, Figure Painters, 49 ; Graph. K., iii. 28 ; Immerzeel, iii. 110; Kramm, v. 1562; Kugler (Crowe), ii. 401 ; Kunst-Chronik, xvii. 267, 283, 574 ; Nederlandsche Kunstbode (1881), 225 ; Riegel, Beiträge, ii. 326 ; Wedmore, Masters of Genre Painting, 106 ; Westrheene, Jan Steen (Hague, 1856); Zeitschr. f. b. K., iii. 190 ; v. 228 ; viii. 353 ; xiv. 253, 315, 343.

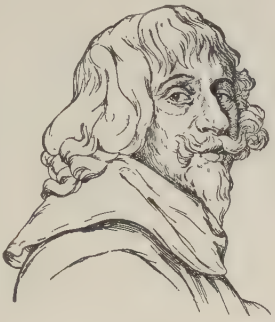


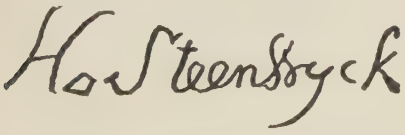
STEENWYCK, HENDRIK VAN, the elder, born at Steenwyck about 1550, died at Frankfort in 1604. Flemish school ; architecture painter, pupil of Jan Fredeman de Vries ; master at Antwerp in 1577. Went to Germany in 1579. Painted chiefly church interiors, generally with figures by some of the Francken family. The first to represent the effect of the light of torches and tapers on architectural forms. Works: Vestibule Interior, National Gallery, London ; Illuminated Cathedral, Amsterdam Museum ; Buildings, Hague Museum ; Interior of St. Peter's at Louvain, Brussels Museum ; A Market (1598), Brunswick Gallery ; Court-Yard of a Palace (1588), Amalienstift, Dessau ; Interior of Aix-la-Chapelle Cathedral (1573), Schleissheim Gallery ; Liberation of St. Peter (1604), Gothic Church Interior, Vienna Museum ; Prison of St. John the Baptist, Uffizi, Florence ; others in Aschaffenburg (2), Cassel (5), Christiania, St. Petersburg (3), and Stuttgart Galleries.—Kramm, v. 1568 ; Michiels, vi. 203 ; Riegel, Beiträge, ii. 34 ; Siret (1883), ii. 294.



STEENWYCK, HENDRIK VAN, the younger, born in Amsterdam (?) or in Frankfort about 1580, died in London, after 1649. Flemish school ; architecture painter, son

and pupil of Hendrik van Steenwyck the elder; fellow scholar with Pieter Neefs. Painted architectural backgrounds for many of Van Dyck's pictures. Worked first at Antwerp; after 1629 in England, when Charles I. ordered several pictures from him. Works: Christ before the High Priest, Peter's Denial, Madrid Museum; Jesus with Martha and Mary (1620), four Church Interiors, Louvre, Paris; View of a Public Square (1614), Hague Museum; Interior by Candle-Light, Suermondt Museum, Aix-la-Chapelle; Liberation of Peter (2), Gothic Church Interior, Brunswick Gallery; A Prison (1649), Berlin Museum; Liberation of Peter (2, one dated 1631), Darmstadt Museum; Terrace before Vestibule of Renaissance Building (1618), Leipsic Museum; Italian Palace (1623), Interior of Sacristy (1634), Hermitage, St. Petersburg; Interior of Renaissance Palace (1611), three others, Schwerin Gallery; three Church Interiors (1609, 1611, 1614), Hall of Castle (1637), Dresden Gallery; Liberation of Peter (1621, 1633), Church Interior, do. (1605), Vienna Museum; Gothic Church Interior, Copenhagen Gallery; do., Gotha Museum; St. Peter in Prison, Church Interior, and others, Hampton Court.—Ch. Blanc, École flamande; Kramm, v. 1568; Riegel, Beiträge, ii. 35, 73; Siret (1883), ii. 294.





STEFANO DA FERRARA, born in Ferrara in 14—, died there, Jan. 17, 1500. Lombard school; real name probably Stefano Falzagalloni; pupil of Squarcione. His decorations of a chapel in S. Antonio, Padua, mentioned in 1445 by Michele Savonarola as a marvel of art, were destroyed in 1500. He also painted the Madonna del Pilastro on one of the pillars of the same church. Two pictures attributed to him in Brera, Milan: one, Madonna with Saints, is in the manner of Tura; the other, Madonna Enthroned between Saints, is rather attributable to Rondinello.—C. & C., N. Italy, i. 528; Vasari, ed. Le Mon., v. 179; ed. Mil., iii. 407; Lanzi, iii. 189; Ch. Blanc, École ferraraise.

STEFANO DI GIOVANNI, first half of 15th century. Sienese school; commonly known as Sassetta. He imitated the formal arrangement, painful minuteness of outlines, and the softer curves of draperies which distinguish Ugolino and Segna. The Birth of the Virgin, in the sacristy of the Duomo at Asciano, the Madonna with Saints (1436), in the Osservanza outside Siena, and a similar one, in S. Domenico, Cortona, are by him.—C. & C., Italy, iii. 74.

STEFANO DA VERONA. See *Stefano* da Zevio.

STEFANO DA ZEVIO, the elder, flourished in latter part of 14th century. Veronese school; painted frescos in the choir of the Basilica of S. Zevio, Verona; Crucifixion, near the door of the sacristy there; Madonna Enthroned (fresco), over an altar in the church at Illasi.—Bernasconi, 220.

STEFANO DA ZEVIO, the younger, born at Zevio, near Verona, in 1393, died in 1450. Veronese school; called also Stefano da Verona. He was the contemporary and perhaps pupil of Vittor Pisano, but he was far from equalling him in grace, drawing, and expression. He is praised by Vasari, but the examples he has left show that he followed in the beaten track of the miniaturists, and cared more for minute finish than for drawing and modelling. Works: Fresco, Madonna and Saints, Casa Sona, Verona; Prophets, etc., over small door, S. Eufemia, Verona; Adoration of the Magi (1435), Brera, Milan.—C. & C., N. Italy, i. 458; Vasari, ed. Le Mon., vi. 86; Lanzi, ii. 88; Bernasconi, 226.

STEFFAN, JOHANN GOTTFRIED, born at Wädenswyl, Switzerland, Dec. 13, 1815. Landscape painter, pupil of the Munich Academy under Cornelius, after studying lithography. Devoted himself to landscape in 1841, taking Rottmann for model. Made excursions to Bavarian and Swiss Alps, Upper Italy, and with Friedrich Voltz to Paris. Medals in Berne and Vienna. Works: Woodland near Berchtesgaden, two others, Basle Museum; View near Meiringen (1852), Approaching Storm in Canton Glarus, Berne Museum; Autumn Morning, View on Brienz Lake, St. Gall Museum; Mountain Brook, Zürich Gallery; Reichenbach Fall (1853); Among Higher Alps, New Pinakothek, Munich; Four Seasons in four Swiss Landscapes (1857); View on Vierwaldstätter Lake (1860); Mountain Brook; Chillon on Lake of Geneva (1862); Waterfall in Norway, Provinzial Museum, Hanover; Autumn in South Germany (1864), Königsberg Museum; Valley of the Elm in Canton Glarus (1865); View in Bavarian Highlands (1866) Leipsic Museum; Rocky Gorge of Aare (1870); Gmunden Lake (1873); Heights of Brienz Lake (1877); Autumn Day in St. Gallen Alps (1878), Dresden Gallery; View of Ramsau (1879); Ravine and Torrent on Glarner Alp, Waterfall after Storm (1882); Gorge at Rosenlaui Glacier (1885).—Müller, 503; Meyer, Conv. Lex., xvii. 853.

STEFFECK, KARL, born in Berlin, April 4, 1818. Animal painter, pupil of Berlin Academy under Krüger and Begas, of Delaroche in Paris in 1839, and studied in Italy in 1840–42. Began with animal pictures, but soon combined history and genre with them; paints also good portraits, especially equestrian. Director of Königsberg Academy since 1880. Member of Berlin and Vienna Academies. Medals: Berlin, Paris, 3d class, 1855, and Philadelphia; L. of Honour, 1878; Prussian Crown Order, 2d class, 1885. Works: Godfrey of Bouillon rescuing Hermit from Bear (1838); Span of Buffaloes (1849), Königsberg Museum; Capture of a Standard by Margrave Albrecht Achilles (1848), Spaniels fighting for Sun-Shade (1850), Mare with Colts (1877), National Gallery, Berlin; Horse Pond; Dead Colt; Hare, Fox on the Watch (1859); Work Horses (1860); Catching Wild Horses; King Wilhelm at Sadowa (1867), Royal Palace, Berlin; Scene in Anteroom, Ravené Gallery, ib.; String of Horses (1872); Racing (1874); Gypsy Boy riding through a Wood (1876); Stag Hunt in Grünewald, Meet, Stettin Museum; Portraits of Emperor Wilhelm, Crown Prince, and Field Marshal Manteuffel. In fresco: Episode after Battle of Sedan (1884), Arsenal, Berlin.—Andresen, v. 104; Jordan (1885), ii. 220; Müller, 504; Meyer, Conv. Lex., xviii. 886; Rosenberg, Berl. Malersch., 289; Illustr. Zeitg. (1876), ii. 197; Leixner, Mod. K., ii. 115; Land und Meer (1883), ii. 260.

STEINBRÜCK, EDUARD, born at Magdeburg, May 3, 1803, died at Landeck, Silesia, Feb. 3, 1882. History and genre painter, pupil of Wach in Berlin in 1822–29; went to Düsseldorf in 1829, then to Rome, and returned to Berlin in 1833. After a long residence in Düsseldorf, settled in Berlin in 1846, but retired to Landeck, Silesia, in 1876. Member of Berlin Academy in 1841; professor in 1854. Works: Expulsion from Paradise, Angel at the Gate of Heaven (1825); Hagar in the Desert (1829); Roman Woman hunting as a Nymph; Madonna and Child; Children Bathing (1834), Mary among the Elves (1840), National Gallery, Berlin; replica of latter, Raczynski Gallery, ib.; St. Geneviève (1835), Darmstadt Museum; Thisbe listening at the Wall (1836); Red Riding Hood and Wolf; Adoration of Shepherds and Kings; Undine (1839); Elfin Dance (1842); Parable of the Sower (1842); Lord's Supper (1844); Christ on the Cross, Entombment, St. Jacob's, Magdeburg; Adoration of Shepherds, Hed-

wig Church, Berlin; Episode in Magdeburg's Destruction; Hylas carried off by Nymphs; Guardian Angel and Water-Sprites (1870); Lorelei, Rübezahl (1872); Erl-King's Daughters (1874). In fresco: Ceiling Medallions, New Museum, Berlin; Resurrection, Angels, Chapel of Palace, ib.; Christ on Mount of Olives, Church of Peace, Potsdam.—Müller, 504; Jordan (1885), ii. 222; Rosenberg, Berl. Malersch., 51; Wolfg. Müller, Düsseldf. K., 186; Wiegmann, 144.

STEINER, JOHANN NEPOMUK, born at Iglau, Moravia, May 16, 1725, died in Vienna in 1792. German school; history and portrait painter, self-taught; went to Rome, where he took Raphael Mengs for his model. In 1751 visited Venice; then lived in Iglau, until the Empress Maria Theresa called him to Vienna as court painter about 1755. Member of Academy in 1767. Works: Death of St. James; St. Aloysius, Ignatius Loyola, Martyrdom of Stephen; St. Joseph, A Chemist, Vienna Academy. Portraits of Maria Theresa, Joseph II., Prince Kaunitz, Field-Marshal Loudon, the Poet Metastasio. Fresco paintings in different churches.—Wurzbach, xxxviii. 69; Nagler, xvii. 286.

STEINFELD, FRANZ, born in Vienna, May 26, 1787, died at Pisek, Bohemia, Nov. 3, 1868. Landscape painter, pupil of his father and of Prokop in sculpture, then of Vienna Academy in painting. Appointed chamber painter by Archduke Anton in 1815; became corrector at Vienna Academy in 1837, professor in 1838. Travelled much in Austria, Germany, Switzerland, Italy, Holland, Belgium, and France. Gold medal in 1848. His style sometimes recalls Ruisdael. He probably painted about 800 pictures. Works: Rocky Landscape near Baden (1820); Hallstadt Lake (1834); Swampy Wood and Deserted Mill (1846), Vienna Museum; Day-Break (1847); Gastein 44 Years ago (1857).—Wurzbach, xxxviii. 81; Kunst-Chronik, iv. 84; Nagler, xvii. 288.

STEINFURTH, HERMANN, born in Hamburg in 1824, died there, Feb. 7, 1880. History and portrait painter, pupil in Düsseldorf of Karl Sohn, and of the Academy under Schadow in 1845–52; returned to Düsseldorf after having visited Italy, and settled in Hamburg. Works: Entombment (1844); Education of Jupiter (1846), Cologne Museum; Abduction of Hylas (1847); Resurrection of Christ, Peter, Paul, St. Peter's, Hamburg; Diana sur prised by Actæon (1847), Tithonus abducted by Eos, Tartarus, Bacchantes, Portraits of Hermann Kauffmann, Ludwig Knaus, of himself, and three others, Kunsthalle, ib.—Kunst-Chronik, xv. 386; Graph. K., ii. 60.

STEINHAUSEN, WILHELM, born at Sorau, Feb. 2, 1846. History painter and illustrator, pupil of Berlin Academy in 1863–66, and of Carlsruhe Art School until 1869. Resided in Berlin; spent a year in Rome, and settled in Frankfort in 1876; illustrates especially religious subjects. Works: Peter's Deliverance from Prison; History of the Birth of Our Lord (1872); Labourer in the Vineyard (1881). In fresco: Decorations of Ravenstein House, Frankfort.—Müller, 505.

STEINHÄUSER, PAULINE, née Frank, died in 1816. History painter, wife of the sculptor Karl Steinhäuser. Works: Queen Esther, Schloss Bellevue, Berlin; Iphigenia, Fräulein von Waldenburg, ib.; Christ and the Woman of Samaria, Infant St. John (1846), Archangel Michael, Schwerin Gallery; Genius of the Vine (1848); Madonna (1862).—Cotta's Kunstbl., 1848; D. Kunstbl., 1857; Dioskuren, 1862.

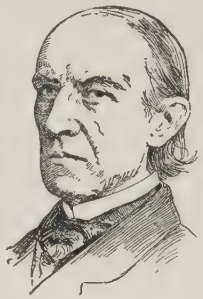
STEINHEIL, LOUIS CHARLES AUGUSTE, born at Strasburg, June 26, 1814, died in Paris in May, 1885. Genre, portrait, and flower painter, pupil of Decaisne. Has latterly devoted himself to glass painting and church decoration. Medals: 3d class, 1847; 2d class, 1848; 3d class, 1851; L. of Honour, 1860. Works: Consolations, Leonora (1836); Young Virgin presented to Christ (1840); St. Philomena (1841); Materfamilias, My Finger told me so (1845); Fruit and Wine, Interior (1846); Mother

(1847), Nantes Museum; Soap - Bubbles (1847); Young Mother, Morning (1848); Woman and her Child, Gillyflowers (1849). —Larousse; Kunst-Chronik, xx. 589.

STEINICKE, HEINRICH, born at Leer, East Friesland, May 5, 1825. Landscape painter, pupil of Hanover Polytechnic School; then studied at The Hague, and since 1852 in Düsseldorf; has made frequent sketching tours to Holland, Norway, Bavaria, Austria, Switzerland, and Italy. Works: Fjord in Norway (1855); Chiem Lake, Bavarian Mountain Landscape (1858), Stettin Museum; Ober Lake (1859), Courtray Museum; Approaching Storm (1860); Evening in Mountains (1862), Emperor Wilhelm; Evening on the Heath (1864), Provinzial Museum, Hanover; Noon Rest on Mountain Lake; German Landscape.—Müller, 505.

STEINKOPF, GOTTLOB FRIEDRICH VON, born in Stuttgart in 1779, died there in 1861. Landscape and history painter, son and pupil of Johann Friedrich Steinkopf (1737–1825, court painter in Stuttgart in 1801). Went to Vienna in 1799, and to Rome in 1807, where he was intimate with Koch, Schick, and Overbeck, and took Claude Lorrain and Poussin for his models; lived in Vienna in 1814–21, then in Stuttgart, where he became instructor at the Art School in 1829, professor in 1833, director in 1845, and retired in 1855. Honorary member of Berlin Academy in 1825, of Vienna Academy in 1836. Würtemberg Crown Order. Works: Morning of Sacrifice (1810); Return of Hercules from Lion Hunt (1812); Italian Vintage, Ulysses and Nausicaä (1818–20); Evening in Italy (1828); Cleobis and Biton (1833); Suabian Spring (1839); Elysian Fields (1843), Stuttgart Museum; Views near Stuttgart (1827), Villa Rosenstein near Stuttgart.—Wurzbach, xxxviii. 106.

STEINLE, EDUARD, born in Vienna, July 2, 1810, died at Frankfort, Sept. 19, 1886. History painter, pupil of Vienna Academy and of Küpelwieser; went in 1828 to Rome, where Overbeck and Veit befriended him; returned in 1834, visited Frankfort in 1837, studied fresco painting in Munich under Cornelius in 1838, settled in Frankfort in 1842, and became professor at the Städel Institute there in 1850. Next to Overbeck, with whose style he has identified himself, and to Führich, he is the most distinguished representative of religious art in Germany. Member of Berlin, Vienna, Munich, and Hanau Academies. Gold medal for art and science; gold medal, Paris, and L. of Honour, 1855; Order of Leopold, 1860; do. of Francis Joseph, etc. Oil paintings: St. Luke painting the Virgin (1840), Basle Museum; Solomon's Judgment (1840), Emperors Albrecht I. and Ferdinand III. (1841), Römer, Frankfort; Sibylla Tiburtina (1848), Städel Gallery, ib.; Madonna (1854), St. Leonard's, ib.; Visitation (1841), Raczynski Gallery, Berlin; do. (1848), Carlsruhe Gallery; Madonna Fontana (1854), Vienna Museum; Castle Ward (1854), Weimar Museum; Madonna (1856), Speyer Cathedral; St. Joseph (1859), St. Mary's, Aix-la-Chapelle; Warder of Tower (1858), Fiddler in Tower (1862), Lorelei (1864), Adam and Eve (1867), Schack Gallery, Munich; Adoration of the Cross (1885). Water-colours: Madonnas, Saints, and many biblical and religious subjects; illustrations to German Fairy Tales (1861–74); do. to Dante (1835), Shakespeare (1868–72); do. to Wolfram von Eschenbach (1875); five scenes from Parcival (1884); allegories, landscapes, etc. In fresco: The Eight Beatifications (1838–40), Chapel of Castle Rheineck, Rhenish Prussia (cartoons for do., Städel Gallery, Frankfort); Choir of Angels (1843–46), Cologne Cathedral (cartoons in Carlsruhe Gallery); ceiling and wall paintings (1857–58), St. Egidius, Münster; scenes in History of Art and Civilization in Cologne (1860–63), Staircase, Cologne Museum; seven pictures

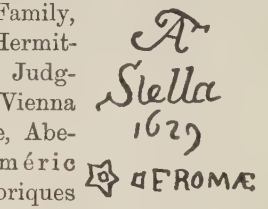


on Dogma of Immaculate Conception (1865), St. Mary's, Aix-la-Chapelle; Coronation of the Virgin, Choir of Angels, Saints, etc. (1876), Münster Cathedral; about fifty coloured and other cartoons (1833–79); two (1846, 1868), National Gallery, Berlin.—Art Journal (1865), 204; Jordan (1885), ii. 223; Graph. K., iv. 77; Kunst-Chronik, xix. 557; xxii. 137; Wurzbach, xxxviii. 108; Zeitschr. f. b. K., v. 24, 54; Allgem. K. Chr., viii. 501; Schack, Meine Gemäldesammlung (1884), 86.

STELLA, FRANÇOIS, born at Lyons in 1603, died in Paris, July 26, 1647. French school; history painter, younger brother and pupil of Jacques Stella, whom he followed to Italy, returning with him to Paris in 1634. He was not the equal of Jacques, but was painter in ordinary to the king and executed works for the oratory of the queen at Saint-Germain. The Orléans Museum possesses a Holy Family, and St. John presenting a Cross to Infant Jesus, by him.—Mariette, Abecedario, v. 257; Bellier, ii. 524; Jal, 1149.

STELLA, JACQUES, born at Lyons in 1595, died in Paris, April 29, 1657. French school; history painter, son of François Stella (1563–1605), a Flemish artist, who left a number of able works in the churches and convents of Lyons;

went to Florence in 1616, was employed by Cosmo II. de' Medici, and in 1623 to Rome, where he studied Raphael and the old masters, and was especially attracted by Poussin, whom he imitated. Returned to Paris in 1634, obtained a pension through Richelieu, became first painter to the king, and chevalier of St. Michael (1644), and trained a number of able artists. Works: Christ receiving the Virgin in Heaven, Minerva visiting the Muses, Louvre; Holy Family, Angers Museum; Jesus and the Samaritan Woman, Rachel and the Messenger of Jacob, Grenoble Museum; Madonna (2), Cavalry Charge, Havre Museum; Adoration of Magi, Pastoral, Portrait of Artist, Lyons Museum; Samaritan Woman, Montpellier Museum; Assumption, Peasants' Dance, Nantes Museum; Bacchanal (2), Marriage of Virgin, Christ giving the Communion to St. Peter, Holy Family, Rouen Museum; Holy Family, Nîmes Museum; Sunset, Montauban Museum; Diana and Nymphs, Infant Christ adored by Angels, Oldenburg Gallery; Annunciation, Holy Family, Venus and Adonis, Hermitage, St. Petersburg; Judgment of Solomon, Vienna Museum.—Mariette, Abecedario, v. 256; Émeric David, Notices historiques . . . peinture moderne (Paris, 1854); Bellier, ii. 524; Ch. Blanc, École française; Jal, 1149.



STEPHAN, MEISTER. See *Meister* Stephan.

STEPHEN, ST., MARTYRDOM OF, Charles *Lebrun*, Louvre; canvas, H. 13 ft. 1 in. × 10 ft. 2 in.; signed, dated 1651. St. Stephen, stoned to death by the Jews (Acts vii.). He is lying on his back in the foreground, with hands outstretched and eyes upraised, while the rabble are stoning him; in background, left, the walls and gate of the city; at right, spectators; above, God the Father, Christ, and angels with the crown and palm of martyrdom. Painted for the guild of jewellers and placed in Notre-Dame. Engraved by G. Edelinck; E. Picart; Gerard Audran; Brissart; Duflos; Bazin; Gantrel; Tardieu.—Réveil, ii. 76.

By *Tintoretto*, S. Giorgio Maggiore, Venice; canvas. The saint, in a prelate's dress, kneeling in foreground, the stones flying thickly about him and covering the ground; in the middle of the picture, several men throwing stones, and behind them a confused crowd; Paul seated on ground in front of them;

above, Christ, the Father, and St. Michael. Beside Stephen is a book crushed by stones, which have torn out one of its leaves; typical of the blind rage of the Jews, who violated their own law in murdering Stephen.—Ruskin, Stones of Venice, iii. 303; Zanotto, 633.

Subject treated also by Pietro da Cortona,

Martyrdom of St. Stephen, Charles Lebrun, Louvre.

Hermitage, St. Petersburg; Annibale Carracci, Louvre, Paris; Rubens, Valenciennes Museum; Bernardo Gaddi, S. Croce, Florence; Giulio Romano, S. Stefano, Genoa; Domenichino, National Gallery, London; Domenico Passignani, S. Spirito, Florence; Albrecht Altdorfer, Maurice Chapel, Nuremberg; Guercino, Dresden Museum; Alessandro Turchi, ib.; Ludovico Cigoli, Uffizi, Florence; Bartholomeus Brunbergh, Louvre; Eustache Lesueur, Hermitage, St. Petersburg; Eugène Delacroix (1853), Arras Museum; Alphonse Legros (1866), Avranches Museum; Jean Baptiste Pierre, Marseilles Museum.

STERN, IGNAZ, called Stella, born at Ingolstadt in 1698, died in Rome in 1746. Italian school; history painter, pupil of Cignani in Bologna. Resided later in Rome. Works: Madonna and Cherubim, do. and St. John, Germanic Museum, Nuremberg; Madonna and Child, Vienna Museum; Annunciation, Church of Annunciation, Piacenza; several altarpieces, St. Elizabeth's, Rome.

STETTEN, KARL VON, born at Augsburg; contemporary. History and portrait painter, pupil of Jules Lefebvre, Boulanger, Courtois, and Dagnan. Studio in Paris. Works: Death of *Cleobis* and Biton (1884); The Evening (1885); Portraits (1886).

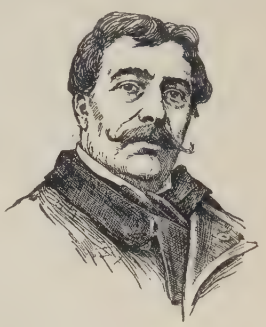
STEUBEN, ALEXANDRE JOSEPH, Baron de, born in Paris, June 22, 1814, died there, June 7, 1862. Figure and portrait painter, son and pupil of Charles de Steuben, and pupil of Ingres. He spent ten years in Russia, where he painted for the Cathedral of St. Isaac, by order of the emperor, Jacob blessing his Children. He lived also three years in Rome. Medal, 3d class, 1840. Works: Rubens (1840); Episode of the Youth of Milton (1842); Bath at the Fountain, Women of the Environs of Rome (1845).—Bellier, ii. 526.

STEUBEN, CHARLES, Baron de, born at Bauerbach, Baden, April 19, 1788, died in Paris, Nov. 21, 1856. French school; history and portrait painter, son of an officer in the Russian service, pupil of St. Petersburg Academy, and in Paris of Gérard, Robert Lefebvre, and Prudhon. Member St. Petersburg Academy, 1833. Director of drawing in Paris Polytechnic

School in 1837. Resided in Russia in 1844–54, then returned to Paris. Medal in 1819; L. of Honour in 1828; Order of Red Eagle, 1841. Works: Peter the Great in Storm on Lake Ladoga (1812), Amiens Museum; St. Germain giving his Property to the Poor (1819), Church of St. Germain-des-Prés; Mercury putting Argus to Sleep, Palace of Compiègne, Tell springing from Gessler's Boat (1822), Oath on the Grütli (1824), destroyed in Palais Royal in 1848; Episode of Youth of Peter the Great (1827), Valenciennes Museum; Innocence taking Refuge with Justice, Ninon de L'Enclos giving her Library to Voltaire (1827); Rousseau's First Interview with Mme. de Warens; Return from Elba; Battle of Waterloo (1835); Jeanne la Folle awaiting her Husband's Resurrection (1836), Lille Museum; Defeat of Abderahman by Charles Martel (1838), Versailles Museum; Esmeralda and Quasimodo (1839), Nantes Museum; Christ stripped of his Vestments on Calvary, Judith, Napoleon with the King of Rome (1841); Joseph and Potiphar's Wife, Samson and Delilah (1843); Battle of Ivry, and Portraits, ceiling in Louvre; Portraits of Charles II., Louis III. and Carloman, Louis IV., Hugues Capet, Anne of Austria, Louis de Luxembourg, General Desaix, General Pichegru, Louis de France—Duc d'Anjou, Louis de France—Duc d'Orléans, Marquise de Pompadour, Versailles Museum; Assumption, Strasburg Cathedral; Resurrection, Joachim and Anna, Assumption, Birth of St. John Baptist, Entry of Christ into Jerusalem, Crucifixion, Virgin at the Tomb, Cathedral of St. Isaac, St. Petersburg. His wife, Mme. la baronne de Steuben (née Éléonore Anne Trollé), born in Paris, Dec. 25, 1788, died there, Dec. 29, 1869, was a good portrait painter, pupil of her husband and of Robert Lefebvre.—Revue univer. des Arts, iv. 286; L'Artiste (1843), iv. 21; Revue française (1856), vii. 440; Bellier, ii. 525; Larousse; Meyer, Gesch., 432.

STEVAERTS. See *Palamedesz.*

STEVENS, ALFRED, born in Brussels, May 11, 1828. Genre painter, pupil of the Paris École des B. Arts, then in Brussels of Navez, and in Paris of Roqueplan; has acquired great fame with his graceful representations of elegant modern interiors, enlivened with women's and children's figures. Medals: Brussels, 1851; Paris, 3d class, 1853; 2d class, 1855; 1st class, 1867, 1878; Order of Leopold, 1855; Officer, 1863, afterwards Commander; L. of Honour, 1863; Officer, 1867; Commander, 1878; Commander of Austrian Order of Francis Joseph, and of Bavarian Order of St. Michael. Works: Discouragement of Artist, Love of Gold (1853); Masquerade on Ash Wednesday (1853), Marseilles Museum; What is called a Vagabond, First Day of Devotion, Meditation (1855); Consolation (1857), Ravené Gallery, Berlin; At Home, Summer (1857); A Mother, The Bouquet, A Widow, News (1861); The Visit, Return from the Assembly, Innocence, Miss Fauvette, etc. (1867); Lady in Pink (1867), Brussels Museum; Lady in Studio (1878); Conversation (1881), Morgan sale, New York, 1886, $3,500; By the Shore (1882), Seney sale, ib., 1885. In fresco: Allegories on Four Seasons, Royal Palace, Brussels.—Illustr. Zeitg. (1874), i. 203; (1876), ii. 269; (1877), i. 16; (1882), ii. 601; Larousse, xiv. 1100; Zeitschr. f. b. K., x. 310; Gaz. des B. Arts (1878), xvii. 160, 335.



STEVENS, JOSEPH, born in Brussels in 1822. Genre and animal painter, brother of preceding; self-taught, studying in Paris; first exhibited in Brussels in 1844; in Paris, 1847. Medals: Paris, 2d class, 1852, 1855, 1857; Order of Leopold, 1851; Officer, 1865; L. of Honour, 1861. Works: Bitch and her Companion, The Mendicants, Faithful rather than Happy, etc. (1844–46); Torture

of Tantalus (1849); Prisoner's Dog (1850); Surprise, Bull pursued by Dog (1853); Street in Brussels in the Morning (1851), Rouen Museum; Episode in Dog-Show at Paris (1855), Brussels Museum; Happy Moment, Monkey stealing Dainties (1859); Prestidigitator, Melancholia of First Pipe (1857); Dog and Fly (1878), etc.—Larousse, xiv. 1100; Gaz. des B. Arts (1880), xxii. 360.

STEVER, GUSTAV CURT, born in Riga, May 16, 1823, died in Düsseldorf, March 17, 1877. History and genre painter, pupil of Berlin Academy in 1847; went to Stockholm in 1850 to paint portraits for court and University of Upsala; in 1845 studied in Paris under Couture; settled in Hamburg in 1859, in Düsseldorf in 1865. Professor; Mecklenburg House Order. Works: Death of the Wend King Gottschalk; Abishag and David (1860), Schwerin Gallery; Transfiguration; Adoration of the Angels; Last Supper; Page and Waiting Woman (1868); Resurrection (1870); Dutch Family Life (1871); Christ and Peter on the Sea (1873); Adam and Eve beside Abel's Body (1874); Jean Mabuse painting his Sleeping Child; Adam van Noort surprising Rubens at his Private Studies; Van Dyck at the Easel; Noble Lady of Old Germany; Cavalier singing with Lute (1875).—Blanckarts, 131; Meyer, Conv. Lex., xvii. 858; Kunst-Chronik, xii. 434; Zeitschr. f. b. K., vi. 150.

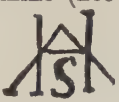
STEWART, JULIUS L., born in Philadelphia; contemporary. Genre painter, pupil of Zamacoïs, of Gérôme, and of Raimundo de Madrazo. Mention honorable, Paris Salon, 1885. Works: Reading, La Maja (1878); Portrait (1879); Summer (1882); Court in Cairo (1883); Five o'clock Tea (1884); Hunt Ball (1885); Full Speed (1886), James Gordon Bennett.

STIELER, JOSEF KARL, born in Mentz, Nov. 1, 1781, died in Munich, April 9, 1858. Portrait and history painter, pupil of Fäsel in Würzburg, and of Füger in Vienna. Visited Poland in 1805, and painted portraits in Warsaw and Cracow; then studied under Gérard in Paris; went to Frankfort in 1808, to Milan in 1810, and proceeded as far as Rome. Called to Munich in 1812 to paint the royal family; to Vienna for like purpose in 1816. Court painter in 1820. Works: Liberation of St. Leonard from Dungeon, St. Leonard's, Frankfort; Portraits of Goethe, Beethoven, Tieck, Humboldt, Schelling, Kings Max and Ludwig, of himself, his Daughter, and many others; Gallery of Beautiful Women; Portrait of Goethe (1828), Emperor Francis I. of Austria (1817), Empress Caroline Auguste, Portraits of Bavarian Princes and Princesses (9), Female Portrait, New Pinakothek, Munich; Gen. Tettenborn (1815), Hamburg Gallery. —Nagler, xvii. 348.

STILHEID. See *Lin.*

STILKE, HERMANN, born in Berlin, Jan. 29, 1803, died there, Sept. 22, 1860. History painter, pupil of Berlin Academy under Kolbe. In 1821 went to Munich, then to Düsseldorf with Cornelius to learn fresco. After working in Coblentz and Munich, visited Italy in 1827, and returned in 1833 to Düsseldorf to join Schadow. Was employed in the Castle of Stolzenfels in 1842–46, and from 1850 resided in Berlin. Professor in 1854. Works: Crusaders' Watch (1834); St. George and Angel; Sons of Edward IV., National Gallery, Berlin; Pilgrims in the Desert (1834), Raczynski Gallery, ib.; Maid of Orleans (1837); Last Christians in Syria (1841), Königsberg Museum; Tristan and Isolde; Judith and Holofernes; Amazons; Last Judgment (with Stürmer), Hall of Assizes, Coblentz. In fresco: Six Virtues of Chivalry (1842–46),

Castle of Stolzenfels; Royal Palace, Berlin; Theatre, Dessau. His wife, Hermine (née Peipers, 1808–69), was a landscape and flower painter.—Jordan (1885), ii. 224; Wolfg. Müller, Düsseldf. K., 78; Wiegmann, 155.



STILLMAN, MARIE SPARTALI; contemporary. Daughter of a Greek merchant of London, and wife of W. J. Stillman. Subject painter, pupil of Ford Madox Brown. Exhibits at Grosvenor Gallery. Works: Lady Pray's Desire (1867); Christina (1868); Brewing the Love Philter (1869); St. Barbara, Mystic Tryst (1870); Sir Launcelot disguised as a Fool (1873); Mona Lisa (1875); Last Sight of Fiammetta (1876); Roses and Lilies (1877); Gathering Orange Blossoms, Fiammetta Singing, Pensierosa (1879); Beatrice (1880); Among the Willows of Tuscany, Meeting of Dante and Beatrice (1881); Crown of Wind Flowers, Legend of Fair Women (1882); Childhood of St. Cecilia (1883); Madonna, By a Deer Well (1884); Garland Makers (1885).—Portfolio (1870), 117.

STIMMER, TOBIAS, born at Schaffhausen in 1534 or 1539, died in Strasburg in 1582. German school; painted house decorations at Schaffhausen, Strasburg, and Frankfort (1554), and portraits for the Margrave of Baden. Principal work an illustrated Bible, which Rubens valued very highly. Portraits of Man and Wife (1564), Basle Museum; Massacre of the Innocents, Solomon's Judgment (?), Hohenzollern Museum, Sigmaringen; Portrait of Herr von Schuyz and his Wife, Waagen Collection, Munich.—Kugler (Crowe), i. 270; Woltmann, D. Kunst im Elsass, 316.

STIRRUP CUP (La Coupe de l'étrier), Jean Louis Ernest *Meissonier*, Sir Richard Wallace, Bart., Hertford House, London. Two cavaliers have stopped in front of an inn, at right; one, mounted on a white horse, is drinking, while the other receives a glass from a man-servant. Painted in 1865; purchased by Marquis of Hertford at Prince Paul Demidoff sale, Paris (1868). Never engraved.

By Jean Louis Ernest *Meissonier*, Sir Richard Wallace, London. Called La halte (The Halt). Three cavaliers, mounted respectively on a white, a bay, and a black horse, have stopped in front of an inn, in the door of which stand a man, smoking a pipe, and a child; the cavalier at left is drinking, while a maid-servant offers the second one a glass from a tray; at right, a cart, fowls, and village street with figures. Painted in 1862 for the Duc de Morny, and afterwards enlarged at his request; at his sale (1865), purchased by Marquis of Hertford; passed by inheritance to Sir R. Wallace. Etched by Flameng before the enlargement.

By Jean Louis Ernest *Meissonier*, J. W. Mackay, New York. Called Sans débrider (Without Dismounting). Two cavaliers have stopped to drink in front of the inn, and are attended by a man-servant and waiting-maid; in background, a gallant takes his ease under shelter of the inn balcony. Painted in 1876; John Wilson sale, Paris (1881). Etched by Lalauze.

Meissonier has treated this or a similar subject, with one, two, or three horsemen, several times. One, called À tournebride (At the Inn), painted in 1860, represents three cavaliers served by a man-servant. Another, painted in 1862, belongs to C. F. H. Bolckow, Marton Hall, near Middlesborough, England. A third, called Halte à l'auberge (Halt at the Inn), painted in 1864, represents a single horseman drinking in front of an inn, a man holding a tray, and a woman and child at the inn door to left. Pictures bearing this title are owned by William J. Stewart, Paris, and in the United States by J. H. Stebbins and D. O. Mills, New York.

STITES, JOHN RANDOLPH, born in Buffalo, N. Y., in 1836. Landscape painter; self-taught. Has painted in Chicago, New Orleans, and New York. Works: The Grave Robbers (1870); The Young Natural-

ist (1875); Arctic Pastime (1878); West Farms—Autumn Study, Thomas B. Clarke, New York; Autumn (1880), Erwin Davis, ib.; More Snow, E. J. Chaffee, ib.; Little Runaway, Dr. John Carr, ib.; The Veteran, Four-year-old Soldier (1884), W. H. Falconer, ib.; Convalescent (1882); Valencia Oranges (1884); An Upland Ranch, Boston Art Club.

STOBBAERTS, JEAN BAPTISTE; contemporary. Animal painter, settled in Antwerp. Medal at Vienna in 1873. Works: Cattle Market; Work and Rest; Right of the Strongest; Meal-Time; Dog Shearer; Antwerp Slaughter House; At the Stand; Kitchen of a Lover of Animals.—Müller, 507.

STOBER, FRANZ, born in Vienna in 1760, died in Speyer, Oct. 4, 1834. Landscape painter, pupil of Vienna Academy under Brand. Visited the Netherlands, and settled in Speyer, where Baron von Hutten zu Stolzenburg made him inspector of his gallery. Works: Falls of the Rhine at Schaffhausen; Ruins of St. Jacob's Church in Speyer (1787), Vienna Museum.—Wurzbach, xxxix. 74; Nagler, xvii. 382.

STÖCKLER, EMANUEL, born at Nikolsburg, Moravia, Dec. 24, 1819. Landscape and genre painter, pupil of Vienna Academy under Joseph Mössmer and Thomas Ender. Travelled in Italy and the Orient; appointed court painter in Russia; visited Venice in 1878. Francis Joseph Order in 1879. Works: Hall of the Assunta; Baptistery of St. Mark's; Ruins of Palace of Belisarius in Constantinople (1849), Vienna Museum; Rococo Lady; Page; Girl sewing Wedding Dress, Madonna della Salute—Venice, Emperor of Austria; Duino near Trieste (1852); Tophana in Constantinople (1855); In Montenegro (1869); and many water-colours.—Allgem. Kunst-Chronik, ix. 166; Wurzbach, xxxix. 100.

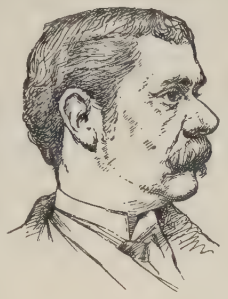
STOHL, HEINRICH, born in Vienna in 1826. Landscape, architecture, and genre painter, pupil of Vienna Academy, then studied in Munich. Visited Bohemia, Upper Austria, Munich, and Upper Italy. Successful in oil, but most of his pictures are water-colours in the possession of the Austrian imperial family and aristocracy. Works: Antechamber in Doge's Palace (1854); Interior of San Marco (1855); Portal of St. Zeno's in Verona (1856); Room from Golden Age of Venice (1858); Market in North Italy (1862); etc.—Wurzbach, xxxix. 130.

STOLTENBERG-LERCHE, VINCENT, born at Tönsberg, Norway, Sept. 5, 1837. Genre and interior painter, pupil of Düsseldorf Academy, then studied for some time in Venice. Visited the Rhine countries, Holland, France, and Scandinavia. Works: Interior of St. Lambertus in Düsseldorf (1862); Studio of Monk Painter; Sacristy of St. Gereon in Cologne; Cloister near Bornhofen; Interior of Carmelite Church at Boppard; Cloister of Kanep; Repast in Monastery; Beggars in Monastery; Infallible Bowl (1870); Convent Library (1872); Collection Day at Monastery (1873), Christiania Gallery; Visit of a Cardinal at Monastery; Tavern in Cologne at Time of Occupation by the French (1880); Dinner at Münchausen's (1882).—Meyer, Conv. Lex., xx. 627; Müller, 333; Illustr. Zeitg. (1882), i. 407.

STONE, FRANK, born in Manchester Aug. 22, 1800, died in London, Nov. 18, 1859. Genre painter, self-taught; went to London in 1831; joined the old Water Colour Society in 1832; exhibited at Royal Academy in 1837, and afterwards painted mostly in oil-colours. Elected an A.R.A. in 1851. In 1856 he visited the French coast, and afterwards painted many French subjects. Works: Legend of Montrose (1840); Philip van Artevelde, Prince Charles and the Infanta (1841); The Last Appeal (1843); Course of True Love (1844); Impending Mate, Mated (1847); Christ and the Sisters of Bethany (1848); A Girl of Brittany, Alice (1849); Sympathy, Gardener's Daughter (1850); Merchant of Venice

(1851); Old, Old Story (1854); Bonjour —Messieurs (1857); Missing Boat (1858). Many of his works are engraved.—Art Journal (1856), 333; (1860), 9.

STONE, MARCUS, born in London, July 4, 1840. History and genre painter, son and pupil of Frank Stone; exhibited first picture, Rest, at Royal Academy in 1858; elected an A.R.A. in 1877. Has drawn many book illustrations. Works: Claudio accuses Hero (1861); From Waterloo to Paris (1863); Royalists seeking Refuge in the House of a Puritan (1864); Stealing the Keys (1866); Nell Gwynne (1867); Interrupted Duel (1868); Princess Elizabeth forced to attend Mass (1869); Henry VIII. and Anne Boleyn (1870); Royal Nursery (1871); Edward II. and Piers Gaveston (1872); Le Roi est mort—Vive le Roi! (1873); My Lady is a Widow and Childless (1874); Sain et sauf (1875); Appeal for Mercy (1876); Sacrifice (1877); Post Bag, Time of Roses (1878); In the Shade, Summer Time (1879); Married for Love (1881); Bad News (1882); Offer of Marriage, Asleep (1883); Fallen Out, Reconciled (1884); Gambler's Wife (1885); A Peace Maker (1886).—Meynell, 211; Art Journal (1869), 33.

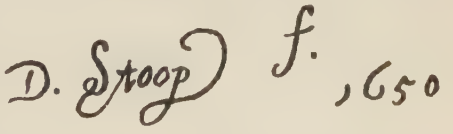


STONE, WILLIAM OLIVER, born at Derby, Conn., Sept. 26, 1830, died in Newport, R. I., Sept. 15, 1875. Portrait painter, pupil of N. Jocelyn in New Haven; removed to New York in 1851; elected an A.N.A. in 1856, and N.A. in 1859. Works: Portraits of Bishops Williams of Connecticut (1858), Littlejohn of Long Island (1858), and Kip of California (1859); Mr. Corcoran (1865); James Gordon Bennett (1871); Moses Grinnell (1871).

STONE AGE, Fernand *Cormon*, St. Germain Museum; canvas. Return from a bear-hunt in the Stone Age. In centre, at entrance to a rude domicile built of huge tree-trunks, sits an aged chieftain, knife and flint axe in hand; before him lies the carcass of a bear, which a group of skin-clad hunters, with half-tamed wolves for dogs, have brought in; at right, the women and children of the tribe.—Salon, 1884.

STONE-BREAKERS (Casseurs de pierres), Gustave *Courbet*, Louvre, Paris. Two peasants at work beside a dusty road; one is breaking stones with a hammer, while the other is carrying away the fragments in a wicker basket. Salon, 1851.—Gaz. des B. Arts (1878), xvii. 518; Century Mag. (1884), xxvii. 487.

STOOP, DIRK, born probably at Utrecht in 1610, died there in 1686. Dutch school; painted cavalry skirmishes, hunts, seaports, and genre pieces; son and pupil of the glass painter Willem Jansz van der Stoop; entered guild of Utrecht in 1638; formed himself after Esaias van de Velde and Jan Maris the younger; for some time court painter at Lisbon, whence called Roderigo Stoop; about 1662 he accompanied the Infanta Catharine of Portugal to London; returned to Utrecht in 1678. Works: Hunting Party (1645), Amsterdam Museum; Halting-Place before Inn, Haarlem Museum; View of Convent near Lisbon, Hague Museum; Halt by Hostelry, Rest by Fountain, Brussels Museum; Cavalry Skirmish (1650), Berlin Museum; Huntsmen with Dogs and Horse, Dresden Gallery; Reunion after Hunt (1639), Copenhagen Gallery;



Officers by their Horses, Schwerin Gallery. —Kramm, v. 1577; Fétis, Cat. Brussels Museum, 467; Meyer, Gemälde köngl. Mus., 444.

STORCH, FREDERIK LUDVIG, born at Kjerte in Fünen, July 21, 1805, died in Copenhagen, Sept. 2, 1883. Genre painter, pupil of Copenhagen Academy. Went in 1832 to Munich, where he remained twenty

years, excepting 1845–46, passed in Italy, and returned home in 1852. Professor at Copenhagen Academy. Works: Oscar's Death (1828); Cupid and Psyche in Boat; Venus after Bath (1844); Psyche's Abduction; Elfin Dance; Sakuntala; King Hejmer and Aslang; Scenes from Scandinavian and Italian Life; portraits; altarpieces. —Müller, 508; Weilbach, 663; Kunst-Chronik, xviii. 728.

STORELLI, FÉLIX MARIE FERDINAND, born in Turin, Italy, in 1778, died in Paris, June 19, 1854. Landscape and history painter, chiefly in water-colours; pupil of Palmerius. He lived in France after 1800; was painter and professor of design to the Duchesse de Berry. Medal, 1st class, 1824; L. of Honour, 1825. Painted chiefly views in France and Italy, but occasionally a figure-piece. Works: Battle of Abendsberg in 1809, Combat of Znaim in 1809, Portrait of Marshal Schomberg, Versailles Museum; Waterfall in Landscape, Palais de Trianon.—Bellier, ii. 527.

STORELLI, FERDINAND (MICHEL), born in Paris; contemporary. Landscape and genre painter, chiefly in water-colours; son and pupil of Félix Marie Ferdinand Storelli. Medal, 3d class, 1839; 2d class, 1840. Works: View of Château de Pierrefonds (1870), Comte de Pont; Environs of Romilly-sur-Seine (1875); La fontaine Lagaurre (1877); The Two Brothers (1878). His son and pupil, André (born in Paris), who paints similar subjects, studied also under Questel and Justin Ouvrié.—Bellier, ii. 527.

STOREY, GEORGE ADOLPHUS, born in London, Jan. 7, 1834. Genre painter; studied in Paris and in London, where he was a pupil of J. M. Leigh, and of the Royal Academy schools in 1853; exhibited in Royal Academy, Family Group (1852), Madonna (1853), and Holy Family (1854); visited Spain in 1863; elected an A.R.A. in 1876. Works: Meeting of William Seymour and Arabella Stuart (1864); Royal Challenge (1865); Breakfast (1866); After You! (1867); Saying Grace, Shy Pupil (1868); Going to School, Sister, Old Soldier,

Children Fishing (1869); Duet, Only a Rabbit (1870); Rosy Cheeks (1871); Little Buttercups, Course of True Love (1872); Mistress Dorothy, Love in a Maze (1873); Grandma's Christmas Visitors (1874); Caught, The Whiphand (1875); My Lady Belle, Dancing Lesson (1876); Old Pump Room at Bath, Judgment of Paris, Christmas Eve (1877); Sweet Margery (1878); Orphans, Lilies, Oleanders and Pinks (1879); Late for Church, Follow my Leader, Daphne (1880); Coral Necklace (1881); Coracles on the Dee, Out for a Walk (1882); Sunflower, Connoisseur (1883); Shy Lover, Peace Maker, Art and Nature (1884); Zeuxis and the Maidens of Crotona (1885); On Guard, Violin Player (1886).—Art Journal (1875), 173; Portfolio (1871), 19.

STORK (Storck), ABRAHAM, the elder, born in Amsterdam before 1650, died about 1710. Dutch school; marine painter, pupil of Backhuysen; pictures truthful and spirited, but inferior to his master's in composition and elegance of touch. Works: View of the Dam at Amsterdam (1675), Italian Harbour, Marines (2), Amsterdam Museum; Calm Sea, Ghent Museum; do., and The Beach (1683), Hague Museum; Italian Port, Dutch Seaport in Winter, Rotterdam Museum; A Lock (1667), Gisignies Collection, Brussels; Sea-Battle, Berlin Museum; Amsterdam Harbour (1689), Dresden Gallery; Stormy Sea (1686), Copenhagen Gallery; others in Aschaffenburg, Darmstadt, Gotha (3), Königsberg (2), Oldenburg, Schleissheim (2, one dated 1688), Schwerin.— Immerzeel, iii. 116; Kugler (Crowe), ii. 505; Burger, Musées, ii. 309; De Stuers, 149.

A: Storck.F. a° 1633

STORY, GEORGE HENRY, born in New Haven, Conn., Jan. 23, 1835. Portrait and genre painter, pupil in New Haven of Professor Bail, and of Charles Hine, portrait painter; studied in Europe one year and sketched in Cuba. Elected an A.N.A. in 1875. Studio in New York. Ideal works: Echoes from the Sea (1876); Student of Nature (1878); Young Mother (1879); Indian Encampment—Orchard Beach (1881); Election Returns (Smith's College), Winning Hand (1883); Broken Vase, Still Trusting (1884); Our Father who art in Heaven (1885); The Fishermen (1886). Portraits: Whitelaw Reid, Lotus Club, New York; Governor of Villa-Clara, Villa-Clara Gallery, Madrid, Spain; Mrs. Ann S. Stephens (1879).

STOTHARD, THOMAS, born in London, Aug. 17, 1755, died there, April 27, 1834. Apprenticed in 1770 to a designer for brocaded silks, then tried book illustration, and in 1777 entered schools of Royal Academy; elected A.R.A. in 1791, and R.A. in 1794, and in 1810 was appointed librarian. Although best known by his book illustrations, of which he made upwards of 5,000, he painted some good subject pieces, the most ambitious of which is *Intemperance*, on the staircase of Burghley House, Northamptonshire. Other works: Greek Vintage, Woodland Dance, Cupid and Calypso, Diana and Nymphs, Cupids preparing for the Chase, Myth of Narcissus, *Canterbury* Pilgrims, National Gallery.—Bray; Life (London, 1851); Ch. Blanc, École anglaise; Redgrave; Sandby, ii. 303.

STOTT, WILLIAM, born at Oldham, England; contemporary. Portrait and genre painter, pupil in Paris of Gérôme. Medal, 3d class, 1882. Works: Midday Dream, Knitter (1881); Ferryman, Bathing (1882); Children's Round, Grandpa's Study (1883); The Two Sisters (1884); My Father and My Mother, Moonrise (1885); Spring Day (1886).

STOTZ, OTTO, born at Ludwigsburg, Würtemberg, in 1805. Animal painter, studied in Munich. Settled in Stuttgart, later in Vienna. Works: Review in Stuttgart; Racing at Cannstadt; Catching Horses in Wallachia (1841), Vienna Museum; Arabian full-blooded Horses (1852); Horses in Stable, Return from Hare Hunt (1853); Arab Horses in Stud at Babolna (1854); English Stallions, Horses from Imperial Stud at Kisbér (1858); Horses in Stable (1870); etc.—Wurzbach, xxxix. 202.

STRACK, LUDWIG PHILIPP, born at Hayna, Aug. 10, 1761, died in Oldenburg, Jan. 27, 1836. Landscape painter, pupil in Cassel of Tischbein, copying chiefly Ruisdael and Wouverman. Entered service of Duke of Oldenburg in 1783; returned to Cassel in 1786; visited Italy in 1788; became court painter in Cassel in 1794; went to Eutin in 1797, and to Oldenburg in 1803. Works: Sicilian Landscape (1796), Oldenburg Gallery; Ruins of Ancient Theatre in Taormina, Ruins of Pæstum (1803); Landscape with Shepherds, do. with Ruins (2), Cassel Gallery.—Nagler, xvii. 439; N. Necr. der D. (1836), i. 86.

STRADANUS, JAN, born at Bruges in 1523 (1530?), died at Florence in 1605. Flemish school. Real name Johannes or Hans van der Straet. History painter, first instructed by his father, then pupil of M. Franck and Pieter Aertszen; then went to Italy, and in Rome studied especially Raphael and Michelangelo, vying with Daniele da Volterra and Salviati in the execution of some pictures for the Belvedere. Called to Naples by Don Juan d'Austria, he decorated his palace with paintings, and accompanied him to Flanders, but soon returned, and settled at Florence, where he was called Giovanni della Strada, and worked con-

jointly with Vasari in the ducal palace. After his pictures 388 engravings were made. Works: Scourging of Christ, Banquet of the Gods, Vienna Museum; Christ on the Cross, and several other scenes from the Passion, S. Annunziata, Florence; Martyrdom of the Thousand Saints, San Firenze, ib.; Christ and the Money Changers, S. Spirito, ib.; Scenes in Life of Christ (frescos), Oratorio S. Clemente, ib.; others in churches and palaces in Rome and Naples.—Immerzeel, iii. 118; Kramm, v. 1581; Nagler, xvii. 444.

STRAEHUBER, ALEXANDER, born at Mondsee, Salzkammergut, Feb. 28, 1814, died in Munich, Dec. 31, 1883. History painter, pupil of Munich Academy and of Schnorr. Executed most of Kaulbach's cartoons in colours. Professor and honorary member of Munich Academy. Works: Two Scenes from Charlemagne's Life—after Schnorr's designs, Munich; cartoons for glass windows, Glasgow and Ratisbon Cathedrals; illustrations, which have done most to make him known.—Müller, 509; Kunst-Chronik, xviii. 284.

STRAET. See *Stradanus.*

STRAFFORD, EARL OF, portrait, Anton van *Dyck*, Blenheim Palace; canvas, H. 3 ft. 4 in. × 4 ft. 6 in. Lord Strafford, holding a letter in his hand and dictating an answer to his secretary, Sir Thomas Mainwaring; seen to knees.—Waagen, Treasures, iii. 130.

STRAFFORD GOING TO EXECUTION, Paul *Delaroche*, Duke of Sutherland; canvas, H. 8 ft. 8 in. × 10 ft. 3 in. Thomas Wentworth, Earl of Strafford, Minister of Charles I., while being taken from the Tower of London to the place of execution (1641) stops beneath the dungeon of Archbishop Laud to ask his blessing. He is represented kneeling before the prison wall, with halberdiers and pikemen on each side of him, looking up to the window above, through the iron grating of which the prelate is putting out his hands in the act of benediction. Painted in 1835; Salon, 1837. San Donato sale, in Paris (1870), 30,000 francs.

STRASSGSCHWANDTNER, ANTON, born in Vienna in 1827, died there, March 5, 1881. Genre and animal painter, pupil of Vienna Academy under Steinfeld and Kupelwieser. First painted landscapes, then riding and hunting pictures, and military genre. Works: Plundering Cossacks (1847), Vienna Museum; Uhlan Outpost (1847), Kunsthalle, Hamburg; Cavalry Skirmish (1861); Stone Cart (1870); Wallenstein's Cavalry in Ambush (1874).—Wurzbach, xxxix. 279.

STRASZYNSKI, LEONHARD DE, born at Tokarowka, near Kiev; contemporary. History painter, pupil of Markow. Works: King Stanislaus in Baccianelli's Studio (1859); Wallenstein in Bohemia (1862); Murder of Bishop of Liège (1863).

STRATONICE, Dominique *Ingres*, Duc d'Aumale, Chantilly; canvas. Antiochus Soter, son of Seleucus Nicator, King of Syria, having fallen seriously ill, Erasistratus, the King's physician, suspecting the cause, orders the ladies of the palace to come in one by one, and discovers by the beating of his patient's heart that he is in love with his beautiful step-mother, Queen Stratonice. The King, rather than lose his son, broke the bonds which bound him to Stratonice and permitted Antiochus to marry her. In the picture, Erasistratus is standing beside the bed of Antiochus, with his left hand upon his patient's heart, the other slightly raised in astonishment as he gazes at Stratonice, standing at left with her face averted. King Seleucus, kneeling beside his son's couch, with his head buried in the drapery, sees nothing of the drama before him. Ordered in 1834 by Duc d'Orléans; finished in Rome in 1840; acquired in 1853 by Prince Demidoff for 63,000 francs; sold to Duc d'Aumale. Replica (1860), with changes, Comtesse Duchâtel; another (1866), with changes, Montpellier Museum, bought from Mme. Ingres for 20,000 francs. Original sketch, Louvre, Paris. Engraved by

Léopold Flameng (1869).—Gaz. des B. Arts (1881), xxiv. 322, 329; Ch. Blanc, Ingres, 114; Larousse, xiv. 1136.

Subject treated also by Gérard de Lairesse, Amsterdam Museum; Adrien van der Werff, Louvre, Paris.—Filhol; Landon, 2d Col., iii. 13.

Strawberry Girl, Sir Joshua Reynolds, Sir Richard Wallace, London.

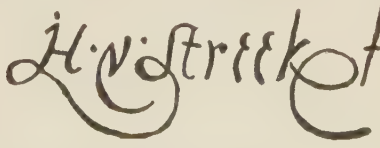
STRAUCH, GEORG, born at Nuremberg, Sept. 17, 1613, died July 13, 1675. German school; portrait and history painter, pupil of Johann Hauer. Works: Immaculate Conception, Vienna Museum; two Portraits, Prague Gallery; Female Portrait (1664), Germanic Museum, Nuremberg.—Nagler, xvii. 465.

STRAUCH, LORENZ, born at Nuremberg in 1554, died there in 1630. Portrait painter of distinction, and also known through a number of fine prospects of Nuremberg. Works: Male Portraits (10, 1581, 1591, 1593, 1594, 1596, 1597, 1602, 1604, 1615, 1620), Female do. (1593, 1597, 1605), Child's Portrait (1603), Germanic Museum, Nuremberg; Female Portrait, Hermitage, St. Petersburg; do. (1591), Male Portrait (1605), Schleissheim Gallery.—Nagler, xvii. 467.

STRAWBERRY GIRL, Sir Joshua *Reynolds*, Hertford House, Sir Richard Wallace, London; canvas. A little girl, three-quarters length, standing with folded hands, with an odd turban-like head-dress, and a strawberry pottle on her right arm. Sir Joshua declared this to be one of the "half-dozen original things" which no man ever exceeds in his life-work. Painted in 1773; sold for 50 guineas to Earl of Carisford; bought at Rogers's sale (1856) by Marquis of Hertford for 2,100 guineas. Repetitions: Lansdowne House; Lord Normanton. Engraved by T. Watson (1774); S. Cousins (1873).—Leslie & Taylor, Life, ii. 3, 20; Pulling, 46; Redgrave, Century, i. 141; Stephens, Eng. Children by J. R.

STREATER, ROBERT, born in London in 1624, died there in 1680. Pupil of Dumoulin; painted history, portraits, landscapes, and still-life. Was sergeant painter to Charles II.; painted ceilings at Whitehall, destroyed by fire, and the ceiling of the theatre at Oxford, still extant.—F. de Conches, 58; Redgrave.

STREEK, JURIAAN VAN, born at Amsterdam in 1632 (?), died there, June 12, 1678. Dutch school; portrait and still-life painter, about whose life no particulars are known. Works: Fishmonger Woman, Schleissheim Gallery; Breakfast Table (2, one dated 1649), Schwerin Gallery; Still-Life, Hermitage, St. Petersburg; Vanitas (1642), Breakfast, Liechtenstein Gallery, Vienna. His son and pupil, Hendrik (1659–1713), who painted architecture and still-life,



was also a pupil of Emanuel de Witte. By him is a Breakfast Table, in the Schwerin Gallery, and a Gothic Church Interior (?), in the Hermitage, St. Petersburg.—Schlie, 605.

STREITT, FRANZ, born at Brody, Galicia, in 1839. Genre painter, pupil of Cracow Art School and Vienna Academy under Engerth; settled in Munich in 1871. Medal, London, 1884. Works: Abduction of Princess Halszka; Katharina Jagiellonika in Prison; Counted Moments; Favourite of the Family; Forbidden Fruit; Incredulous Listener; Signal of Distress, Gypsy Boy playing Violin (1884).—Allgem. Kunst-Chronik, viii. 530, 876, 1035; ix. 130.

STRETES (Streetes), GUILLIM, British painter of 16th century, probably born in Holland. Painter in 1551 to Edward VI., who, Strype records, paid him 50 marks for two portraits of himself, one now at Windsor, the other at Petworth, and a third of Henry Howard, Earl of Surrey, beheaded in 1546–47. The last named, now at Knole, a full-length, life-size picture, is more Italian than Dutch in style, and much resembles the work of Girolamo da Treviso. —Wilmot-Buxton, 16.

STRIGEL, BERNHARD, born at Memmingen in 1460 or 1461, died there before June 23, 1528. German school; history and portrait painter, mentioned in documents as living in Memmingen between 1516 and 1528, in Augsburg about 1517, in Vienna about 1520, 1522, and 1525; identical with Master of the Collection Hirscher. In his altarpieces he appears influenced by Zeitblom, although his figures are less elevated in form and bearing; he was an excellent colourist. Works: Four Pictures with Saints, Elizabeth of Thuringia and Emperor Henry II., Four Altar Wings (1515) with Nativity, Visitation, etc., Christ parting with Mary, Christ before the Crucifixion, Johannes Cuspinian and Family (1520), Berlin Museum; Pietà, Mocking of Christ, Annunciation, Washing of Feet, Carlsruhe Gallery; Portrait of Imperial Family, Museum, Vienna (attributed to Grünewald); Married Couple, Liechtenstein Gallery, ib.; Altar Panels, National Museum, Munich; do. (4), David with the Head of Goliath, Portraits of a Patrician and his Children (1517), Emperor Maximilian I., Male Portrait, Old Pinakothek, ib.; Altar Panels (6), Madonna, Two Portraits, Germanic Museum, Nuremberg; Portrait of Margaret of Austria, Schwerin Gallery; Four Altar Wings, Archæological Union, Stuttgart.—Allgem. Zeitg. (1881), 1771, 1775; Kunst-Chronik, xvi. 329; Schnaase, viii. 457; W. & W., ii. 454; Jahrbuch der preuss. Kunstsammlungen, ii. 54, 59; Zeitschr. f. b. K., xxii. 38.

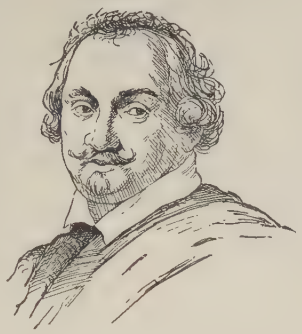
STROBERLE, JOÃO GLAMMA, born at Lisbon in 1708, died at Oporto in 1792. Portuguese school; history painter, pupil St. Luke's Academy in Rome under Maria Benefial. After an absence of almost twenty years, returned to Lisbon, where he decorated Royal Theatre. Settled in Oporto, but visited London and Lisbon. Works: Last Supper, St. Nicolão Church, Lisbon; Altarpieces, S. João Nova and Senhara da Victoria, ib.; Earthquake of Lisbon.

STROMEYER, HELENE (MARIE), born at Hanover, Aug. 26, 1834. Flower painter, pupil of Düsseldorf Academy, and in Carlsruhe of Gude; was much influenced by Lessing and Vasberg. Lives at Carlsruhe. Works: Morning Greeting; Forgotten; Gretchen's Roses; Flower Baskets in a Boat (1884); Garland and Willow Tree (1884).—Müller, 510; Kunst-Chronik, xx. 125, 349.

STROOBANT, FRANZ, born in Brussels in 1819. Architecture painter. Illustrated works on Belgian art and architecture. Gold medal in Brussels, 1854; Leopold Order in 1863. Works: San Giorgio in Venice; Brussels Houses of the Guilds, Brussels Museum; Entrance to Old City in Prague; Palace Interior in Cracow; Entrance to Heidelberg Castle.—Meyer, Conv. Lex., xvii. 860.

STROZZI, BERNARDO, born in Genoa in 1581, died in Venice, Aug. 3, 1644. Genoese school; called also Il Cappuccino and

Il Prete Genovese. Pupil of Pietro Sorri, and one of the most remarkable followers of Caravaggio; became early a monk of Order of St. Francis. Left it to support aged mother and sister, and refusing to return on the death of the one and the marriage of the other, was sentenced to three years' imprisonment; but escaped to Venice and lived there as a secular priest the rest of his life, executing many works for churches and palaces. He was an excellent colourist, though not always correct in design, and enjoyed a good reputation in his day. Among his best works are: Copy of Cambiaso's Caritas, Incredulity of St. Thomas, Palazzo Brignole, Genoa; Virgin and St. Felix, Capuccini, Genoa; Three Philosophers, Palazzo Adorno, Genoa; SS. Joseph and John, Palazzo Walli, ib.; A Bishop, Palazzo Durazzo, ib.; The Samaritan Woman, Palazzo Faragina, ib.; Saint, Palazzo Pallavicini, ib.; A Monk, Susanna, Palazzo Spinola, ib.; A Monk, Turin Gallery; Sculpture, Ceiling in Royal Palace, Venice; St. Jerome, Venice Academy; Bathsheba, Dresden Gallery; Christ and the Pharisees, Old Pinakothek, Munich.—Lanzi, iii. 266; Ch. Blanc, École génoise; Burckhardt, 760, 768, 788, 800, 803; Lavice, 51, 84, 89, 90.



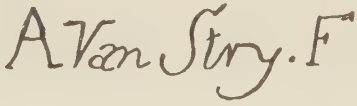
STROZZI, FILIPPO, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 6 in. × 2 ft. 7 in. Much overpainted, but looks as if it had once been a fine picture by the master. Painted about 1540.—C. & C., Titian, ii. 426.

STRUDEL VON STRUDELSDORF, PETER, Baron, born at Cles, Tyrol, in 1648, died in Vienna in 1714. German school; history painter, son and pupil of Jacob Strudel, and in Venice pupil of Carlo Lotti. Settled in 1680 in Vienna, where he was made court painter in 1689. Was also a sculptor. Ennobled in 1693; first director of the newly founded Vienna Academy in 1704. Works: Jupiter and Antiope, Susanna at the Bath, Dresden Gallery; Hagar, Cassel Gallery; Bacchanal, Düsseldorf Gallery; Martyrdom of St. Lawrence, Satyr bound by Zephyr and a Boy, Children Playing, Bath of Diana, Schleissheim Gallery; Genii with Festoons (4), Pietà, Vienna Museum.—Nagler, xvi. 496.

STRUDWICK, JOHN MELHUISH, born in England; contemporary. Genre painter; exhibits chiefly at the Grosvenor Gallery. Works: Love's Music (1877); Peona, Passing Days (1878); My Beloved, Isabella (1879); Marsyas and Apollo (1880); St. Cecilia (1882); The Ten Virgins, A Story-Book (1884); A Golden Thread, Thy Tuneful Strings wake Memories (1885); Isabella, Circe and Scylla (1886).

STRUYS, ALEXANDRE (THEODORUS HONORÉ), born at Berchem, Jan. 24, 1852. Genre and history painter, pupil of Antwerp Academy. Visited London and Paris. Professor at Weimar Art School in 1878; resigned and removed to The Hague in 1882. White Falcon Order. Works: Two Sacrifices, Dordrecht Museum; Birds of Prey; Disillusion; Alone at the Rendezvous; Seduced (1885); six historical pictures for the Luther Hall of the Wartburg (with Willem Linnig, Jr.).—Müller, 510; Allgem. K. Chr. ix. 838.

STRY, ABRAHAM VAN, born at Dordrecht, Dec. 31, 1753, died there, March 7, 1826. Genre painter, brother of the following, pupil of Joris Ponse (1723–83); founded at Dordrecht in 1774 the society Pictura, which formed several excellent artists, and of which he was the first president. Member of Institute of the Netherlands, and in



1818 of Antwerp Academy. Works: Drawing Lesson, The Housewife, Kettle Scourer,

Amsterdam Museum; Well-Supplied Table, Village Inn, Rotterdam Museum.—Immerzeel, iii. 120; Kramm, v. 1582.

STRY, JACOBUS VAN, born at Dordrecht, Oct. 2, 1756, died there, Feb. 4, 1815. Landscape and animal painter, pupil of Andreas Cornelis Lens at Antwerp Academy, then formed himself chiefly through the study of Paulus Potter and Aelbert Cuyp. Works: Landscape, Milking Time, Evening in the Country, Going to Market, Museum Amsterdam; Cattle resting on River Bank, Museum Fodor, ib.; Cows and Sheep by Farm Buildings, Leipsic Museum; Cows in Pasture, Czernin Gallery, Vienna. — Immerzeel, iii. 119; Kramm, v. 1583.

STRYOWSKI, WILHELM, born in Dantzic in 1834. Genre painter, pupil of Schadow in Düsseldorf. After visiting Galicia, Holland, and Paris, settled in Dantzic. Medal in 1864. Works: Washerwomen surprised by Rain (1854); Sunday Afternoon in the Country (1856); Polish Sailors before the Evening Fire; Boatmen Resting (1860); Little Wire-Worker; Dancing Cossack (1861); Skaters; Polish Jews in Synagogue (1862); Jews Praying; Rendezvous on Roofs of Dantzic; Wedding Procession of Galician Jews (1874); Landscape on Vistula (1882).—Müller, 511.

STUART, GILBERT, born in Narragansett, Rhode Island, Dec. 3, 1755, died in Boston, July 27, 1828. After some unaided efforts, he received instruction from Cosmo Alexander, a Scotch portrait painter, whom he accompanied to Scotland in 1772. The death of his master left Stuart to shift for himself, and after struggling a while at the University of Glasgow, he returned home. In 1775 he went again to England and found a friend and master in Benjamin West, who employed him as an assistant. In 1785 he set up a studio of his own with great success, getting high prices. In 1788 he visited Dublin and painted several portraits. In 1792 he returned to America. Soon after his arrival in New York, the Duke of Kent offered to send a ship of war for him if he would go to Nova Scotia and paint his portrait; but unwisely, as he afterwards thought, he declined the offer. After working for two years in New York, Philadelphia, and Washington, Stuart settled in Boston, where he resided the remainder of his life. His portraits show great insight into character, and are remarkable for their simplicity of means. They have great individuality, excellent balance of light and shade, and generally pure colour. Among the best are those of *Washington*, of whom Stuart was the painter par excellence. Works: Portrait of Washington (1796), Martha Washington (1796), Washington at Dorchester Heights, General Henry Knox, Josiah Quincy, Museum of Fine Arts, Boston; Washington, John Adams, Jefferson, Madison, and Monroe, T. Jefferson Coolidge, ib.; Admiral Sir Isaac Coffin, Mr. and Mrs. David Sears, Mrs. William Amory, ib.; Mr. and Mrs. Paul Revere, John Revere, ib.; Jared Sparks (1827), Mrs. Parks, Cambridge, Mass.; Judge Joseph Story, Harvard University, ib.; Mr. and Mrs. Josiah Quincy (1806), Edmund Quincy, Dedham, Mass.; Rev. William Ellery Channing, George G. Channing, Milton, Mass.; Mr. and Mrs. George Gibbs, Colonel George Gibbs, Wolcott Gibbs, Cambridge, Mass.; Dr. Samuel William Johnson (1792), Mrs. William Bellamy, Dorchester, Mass.; Commodore O. H. Perry, Oliver H. Perry, Lowell, Mass.; Sir John Temple, Mrs. Eliza B. Temple Winthrop, Robert C. Winthrop, Brookline, Mass.; Presidents Washington, John Adams, and Jefferson, and Egbert Benson (1807), Historical Society, New York; General Horatio Gates, John R. Stevens, ib.; Commodore Macdonough, A.

R. Macdonough, ib.; Josiah Ogden Hoffman, Mrs. Ogden Hoffman, ib.; Mrs. Robert Morris, Lenox Gallery, ib.; John Jacob Astor, J. J. Astor, ib.; Governor and Mrs. Winthrop Sargent (1805), Mrs. W. Butler Duncan, ib.; John Jay, Augustus Jay, ib.; John Jay, Steven Van Rensellaer, Hon. John Jay, Bedford, N. Y.; Robert Morris, Mrs. Morris, Bay Ridge, N. Y.; John R. Morris (1800), John R. Morris, Mount Morris, N. Y.; Commodore Stephen Decatur, Lyceum of Navy Yard, Brooklyn, N. Y.; Madison, Monroe, A. A. Low, ib.; Washington (full-length), do. (bust), Mrs. Blodgett, Mrs. Elizabeth Willing Jackson, Pennsylvania Academy, Philadelphia, Pa.; Commodore John Barry, Mrs. Dr. Leiper, ib.; Horace Binney (1800), Miss Susan Binney, ib.; Bishop William White (1798), Mrs. George H. White, ib.; General Thomas Mifflin, F. E. Dixon, Bridgewater, Pa.; Madame Patterson Bonaparte, Charles Joseph Bonaparte, Baltimore, Md.; Jefferson, Madison, Bowdoin College, Brunswick, Me.; Thomas Callender, John Callender, Miss Callender, Newport, R. I.; Chief Justice Shippen of Pennsylvania, Corcoran Gallery, Washington; John Singleton Copley, Lady Lyndhurst, London; W. Grant of Congalton—skating in St. James's Park (ascribed to Gainsborough), Lord Charles Pelham Clinton, Moor Court, Stroud; Sir Joshua Reynolds (1784), Lord Inchiquin; Sir Edward Thornton (2), Sir Edward Thornton, England; Benjamin West, National Gallery, London.—Mason, Life and Works of G. S. (New York, 1879); Tuckerman, Book of the Artists; Scribner's Mag., March, 1879; Atlantic Monthly, Dec., 1868, Reminiscences by John Neale.

STUBBS, GEORGE, born in Liverpool in 1724, died in London, July 10, 1806. Son of a surgeon, from whom he inherited a love of anatomy, the study of which, in connection with art, was the occupation of his life. He was the first of the English painters to give life and motion to the pictures of animals. About 1754 he visited Italy; on his return settled in London, where he became noted as an animal painter, especially of horses, and an anatomist. In 1773 he was president of the Society of Artists; elected an A. R. A. in 1780, and R. A. in 1781, but declined the latter honour. Works: Fall of Phaëton; Lion killing Horse; Tiger in his Den.—Redgrave; F. de Conches, 342; Sandby, i. 244.

STÜCKELBERG, ERNST, born at Basle in 1831. Landscape and genre painter, pupil in his native city of Dietler, and in Antwerp of Dyckmans and Wappers. Studied the old masters in the Louvre in Paris; travelled over Switzerland and Upper Italy in 1853; remained some time in Munich; from 1856 lived ten years in Rome, and settled in Basle. Gold medal in Munich in 1869. Works: Forest Spring in Sabine Mountains; Lady-Day in Sabine Mountains, Elijah and the Widow, Marionettes, Artist's Chilren, Basle Museum; Legend of Foundation of Convent of Ober-Schönthal; Return of St. Gall Citizens after Battle of Grandson, St. Gall Museum; Charcoal Burners in Jura Mountains, Zürich Gallery; Service of Children of God (1867); City and Country Children; Youthful Love; Fortune Teller; Hermit of Maranno; Gypsy; Fortune Teller, Children from Abroad, Last Rhætian (1883). In fresco: Tell's Chapel.—Müller, 511; Kunst-Chronik, xviii. 739; xix. 231.

STUHLMANN, HEINRICH, born in Hamburg, Dec. 28, 1803, died there, Oct. 23, 1886. Landscape and genre painter, pupil of Gerdt Hardorff, then of Copenhagen Academy under Gebauer, and in Dresden of Dahl. Works: Storm Landscape (1830); Village in Winter (1837); Blankenese Fishermen (1838); Village Landscape on the Trave; Village Life in Holstein, Hamburg Gallery.—Andresen, iii. 60.

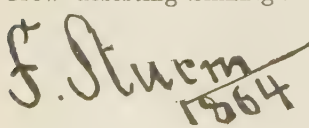
STUHR, JOHANN GEORG, born in Hamburg in 1640, died there, May 8, 1721. German school. Landscape and marine painter, and also painted some historical

pictures. Works: Sacrifice of Iphigenia, Royal Palace, Berlin; Harbour View, Cassel Gallery; do., Gotha Museum; Naval Battles (2), Schwerin Gallery.—Nagler, xvii. 519; Schlie, 610.

STUNTZ. See *Freyberg*, Elektrine von.

STÜRLER, FRANZ ADOLF VON, born in Paris, Feb. 28, 1802, died at Versailles, Sept. 16, 1881. History painter, pupil of Ingres, went in 1831 to Florence, where he remained over twenty years, zealously studying the old masters; in 1853 he returned to Paris, and then settled at Versailles. Medal, third class, 1842. Works: Death of Brunhilde, Death of Suetonius (1835); Lady of Florence (1835), Madrid Museum; Cimabue and Giotto (1838); Moses on the Mountain, Wrestlers (1842); Incredulity of Thomas (1844), Ministry of Interior, Paris; Cimabue's Madonna carried in Procession in Florence, 1270 (1859); Twelve Allegories on the Events of 1870–71; One hundred and eight illustrations to Danté's Divine Comedy.—Ischarner, Die bild. K. in der Schweiz (1884), 59.

STURM, FRITZ, born at Rostock, May 17, 1834. Marine and landscape painter; pupil of Berlin Academy in 1859–61, of Eschke, and at Carlsruhe of Gude in 1865–70. Made sketching tours in Sweden, Norway, Switzerland, Holland, and Italy. Lived in Düsseldorf in 1870–75, then moved to Berlin. Medal, London, 1872. Works: Norwegian Coast (1863), Wismar from the Sea (1864), Tempest on the Sea (1866), Shipwreck (1868), Schwerin Gallery; Hamburg Harbour (1866); Life Boats going to a Wreck (1867); Pilot Boat returning Home; Crew deserting Sinking Ship; Brig on the Norwegian Coast; Baltic, Mediterranean Sea, National Gallery, Berlin. — Jordan (1885), ii. 225; Müller, 511.



STÜRMER, KARL, born in Berlin in 1803, died in March, 1881. History painter, son and pupil of Johann Heinrich Stürmer (1774–1855), and in Düsseldorf of Cornelius, whom he accompanied to Munich and in 1842 to Berlin. Works: Friedrich I. of Brandenburg takes Pope John XXIII. Prisoner (1856); Auto da Fé of Spanish Inquisition (1872). In fresco: Barbarossa's Reconciliation with Pope Alexander, Helldorf Castle, near Düsseldorf; Defeat of Ottokar at Mühldorf, Taking of Belgrade, Arcades of Court Garden, Munich; Deeds of Hercules and Theseus, Old Museum, Berlin.—Rosenberg, Berl. Malersch., 249; Müller, 511.

STUVEN, ERNST, born at Hamburg in 1657, died at Rotterdam in 1712. Dutch school. Flower and fruit painter, pupil in Amsterdam, whither he went in 1675, of Jan Voorhout, Willem van Aelst, and Abraham Mignon. Was twice imprisoned in Amsterdam, then banished from the city, and settled at Rotterdam. Works: Two Fruit-Pieces with Insects, Schwerin Gallery. —Immerzeel, iii. 120; Schlie, 612.

SUARDI, BARTOLOMMEO. See *Bramantino*.

SUBLEYRAS, PIERRE, born at Uzés (Gard), in 1699, died in Rome, May 28, 1749. French school. History painter, pupil of his father Mathieu and, at Toulouse, of Rivalz. Won the grand prix de Rome in 1727; went to Rome, where he married and settled for life. Member of Academy of St. Luke, 1740. Works: Brazen Serpent (1727), Christ in the House of the Pharisee (1739, also original sketch), Martyrdom of St. Hippolytus, Martyrdom of St. Peter, Mass of St. Basil, Emperor Theodosius receiving the Blessing of St. Ambrose, St. Benedict reviving a Child, Brother Philip's Geese, The Falcon, The Hermit, Louvre, Paris; St. Stephen and St. Francis appearing to the Penitent, Montpellier Museum; Theodosius

Kneeling, Hermit, Nantes Museum ; Camaldolensian Monk (2), Orléans Museum ; St. Joseph carrying Infant Christ, Coronation of Louis XV., Joseph interpreting the Dreams, Annunciation, Joseph's Dream, Circumcision, St. Peter Healing the Lame, Still-Life, Male Portrait, Toulouse Museum ; Portrait of Benedict XIV., Versailles Museum ; Cardinal Bentivoglio, Rouen Museum ; Ecce Homo, Musée Rath, Geneva ; Temptation of St. Anthony, Zürich Gallery ; Homage to St. Januarius, Berlin Museum ; Death of Magdalen, Cassel Gallery ; Christ in the House of Simon, Dresden Museum ; A Bishop blessing a King, St. Norbert restoring a dead Child to Life, Portrait of a Bishop, Old Pinakothek, Munich ; Priest in Vestments, A Monk, Schleissheim Gallery ; The Three Magi, Adoration of the Shepherds, Czernin Gallery, Vienna ; Emperor Valens fainting at the Mass of St. Basil (1745), Carthusian Church at Termini, Sicily ; replica in the Louvre ; do., Hermitage, St. Petersburg ; do. (in mosaic), Basilica of St. Peter's, Rome ; Crucifixion, Brera Gallery, Milan.—Villot, Cat. Louvre ; Bellier, ii. 530 ; Ch. Blanc, École française ; Biog. universelle.

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SUESS, HANS. See *Kulmbach*, Hans von.

SUEUR. See *Le* Sueur.

SUHRLANDT, (JOHANN) HEINRICH, born at Schwerin in 1742, died at Ludwigslust, Jan. 1, 1827. History, portrait, landscape, animal, and still-life painter, pupil of the court painter Lehmann, then took up sculpture under Busch, but was induced by Findorff (1722–72, court painter) to return to painting. Works : Portrait of Findorff (1773), Dogs (2, one dated 1773), View of Altona (1789), Still-Life (1799), Schwerin Gallery.—Schlie, 93.

J H. Suhrlandt
anfang 1781 ferlig 1799

SUHRLANDT, KARL, born at Schwerin ; contemporary. Animal painter, son of Rudolf Suhrlandt, pupil in Paris of Ary Scheffer ; travelled for many years in Russia, where he was employed by the court, and became member of St. Petersburg Academy. Professor in Schwerin in 1874. Works : Russian Horse Dealers ; Smugglers on Russian Frontier ; Regiment of Uhlans marching (1870) ; Cattle Herd (1874) ; Drunken Peasant driving ; Galileo in Prison (1853), Schwerin Gallery.—Müller, 512 ; Illustr. Zeitg. (1877), ii. 515.

SUHRLANDT, RUDOLF (FRIEDRICH KARL), born at Ludwigslust, Mecklenburg, Dec. 19, 1781, died at Schwerin, Feb. 2, 1862. History and portrait painter, son and pupil of Heinrich Suhrlandt, then studied in Dresden under Schenau and Grassi, and in Vienna under Füger and Maurer ; went to Rome in 1808, was in Naples in 1812–15, and while there was made Mecklenburg court painter, and after his return in 1817, professor. Works : Maiden in the Grotto, Sleeping Youth (1808), Cupid and Psyche (1809), Venus teaching Cupid to bend the Bow, Venus, Vulcan, and Mars (1810), Portrait of a Physician (1817), do. of Artist's Father (1825), Copies after Old Masters (7), Schwerin Gallery. His daughter Mme. Pauline Soltau, at first his pupil, then of Dubufe in Paris, was a genre and portrait painter.

R. Suhrlandt pin
Roma 1810

SULLY, THOMAS, born at Horncastle, Lincolnshire, England, June 8, 1783, died in Philadelphia, Nov. 5, 1872. Portrait painter ; taken to Charleston, S. C., by his parents, who were comedians, in 1792 ; was first instructed by M. Belzons, a French miniature painter who had married his sister. In 1799 he joined his brother Laurence, a miniature painter, in Richmond, Va., and painted there and at Norfolk until Lau-

rence's death in 1804. In 1806, having married his brother's widow, he removed to New York and lived there, excepting a short visit to Boston for instruction from Gilbert Stuart, until 1808, when he returned to Philadelphia. In 1809 he went to London, studied several months under Benjamin West, and coming back in 1810, settled permanently in Philadelphia. He again visited England in 1837–38, and in the latter year painted from life a full-length portrait of Queen Victoria. Between 1820 and 1840 he exhibited ten portraits at the Royal Academy. Works: Commodore Decatur, City Hall, New York; Thomas Jefferson (1821), Military Academy, West Point; George Frederick Cooke as Richard III., Pennsylvania Academy; Queen Victoria (1838), St. George Society, Philadelphia; Charles Kemble, Frances Ann Kemble, Rembrandt Peale, Mrs. Joseph Harrison, ib.; Lafayette, Independence Hall; Reverdy Johnson; Charles Carroll; Dr. Benjamin Rush; Washington crossing the Delaware, Boston Museum; Girl offering Flowers at a Shrine, Woman at the Well, Mrs. M. O. Roberts, New York; Isabella, Child and Dog, Mrs. Joseph Harrison, Philadelphia.—Dunlap, ii. 101; Tuckerman, 158; Appleton's Journal (1872), viii. 693; Hours at Home, x. 69.

SUMMER, Nicolas Poussin. See *Ruth* and Boaz.

SUMMER STORM, *Titian*, Buckingham Palace; canvas, H. 3 ft. 9½ in. × 3 ft. 1½ in. An August squall on the borders of the Alpine country near Cadore. Painted in 1534. Probably the best of Titian's landscapes extant.—C. & C., Titian, i. 396; Gilbert, Cadore, 37.

SUN AND MOON, CREATION OF, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

SUONATORE. See *Violinist.*

SUPPER AT EMMAUS, (Luke xxiv. 30, 31). Michelangelo da *Caravaggio*, National Gallery, London; canvas, H. 4 ft. 7 in. × 6 ft. 5½ in. Painted for Cardinal Scipio Borghese; from Palazzo Borghese came into possession of Lord Vernon, who presented it in 1839 to National Gallery. Engraved by A. Testa; B. Vaillant; G. Giovane.—Meyer, Künst. Lex., i. 615, 621.

By *Carpaccio*, S. Salvatore, Venice; can-

Supper at Emmaus, Titian, Louvre, Paris.

vas, figures life-size. Christ seated at table, with a disciple wearing a turban at his left, another at his right; at each end of table a pilgrim. Painted about 1510. Commonly attributed to Giovanni Bellini, but one of the finest and most characteristic of Carpaccio's works.—C. & C., N. Italy, i. 208.

By *Moretto*, Tosi Collection, Brescia; canvas, life-size. Christ behind the table, in a gray hat which overshadows his brow, is breaking the bread, while an apostle at right gazes intently at him; a second apos-

tle sitting by; at the left, the host descends a flight of steps, and at the right, a girl in fanciful cap and bodice carries a dish; a dog under the table. Painted about 1540. —C. & C., N. Italy, ii. 406.

By *Rembrandt,* Louvre; wood, H. 2 ft. 3 in. × 2 ft. 2 in.; signed, dated 1648. Christ seated behind a table in front of a niche between two pilasters; at left is seated one of the disciples, seen from behind, and at right another, side view; behind the latter a servant bearing a plate. Sale of Collection of Burgomaster W. Six (1734), 170 florins; M. Randon de Boisset sale (1777) to Louis XVI., for 10,500 livres. Engraved by Baron Denon; De Frey in Musée français. Similar subject (1648), Christiansborg Museum. —Cat. Louvre; Filhol, viii. Pl. 507; Eastlake, Louvre, 183; Smith, vii. 44; Vosmaer, 214, 476.

By *Rubens,* Madrid Museum; canvas, H. 4 ft. 8 in. × 5 ft. 1 in. The Saviour seated at further side of a table, with one disciple seen in profile, the other with back to spectator; an old woman, with a glass in her hand, and a youth, with a plate of meat, are waiting upon them. Formerly in Escorial. Engraved by Van Somplin (1643); in reverse by Swanenburg and C. Van Tienen; with changes, A. Lommelin.—Smith, ii. 131; ix. 294.

By *Titian,* Louvre, Paris; canvas, H. 5 ft. 6 in. × 8 ft.; signed. Christ seated with Luke behind a table in a marble court, with Cleopas at the right; at the left a page with a tureen, and behind, a servant with sleeves rolled up; under the table a dog growling at a cat. According to tradition Luke is Charles V., Cleopas Cardinal Ximenes, and the page Philip II. Painted in 1547; went from Gonzaga Collection, Mantua, into Collection of Charles I.; thence to Jabach, who sold it to Louis XIV. The original picture, of which this is a replica, was presented in 1547 by Alessandro Contarini to the Signoria of Venice, and was in existence at end of last century. Copies of Louvre canvas in Turin and Dresden Galleries. Engraved by F. Chauveau (1656); Masson.—C. & C., Titian, ii. 152; Zanetti, Pitt. Ven., 165;

Supper at Emmaus, Paolo Veronese, Louvre, Paris.

Landon, Musée, iii. Pl. v.; Mündler, 208; Ch. Blanc, École vénitienne.

By *Velasquez*, Earl of Breadalbane, Perthshire, Scotland; canvas, H. 4 ft. × 5 ft. 2 in. Christ seated with two disciples at a table. From King Louis Philippe sale; purchased from a canon at Seville for £235.—Curtis, 7.

By Paolo *Veronese*, Dresden Gallery; canvas, H. 3 ft. 11 in. × 5 ft. 11 in. From Modena Gallery. Restored by Palmaroli.

By Paolo *Veronese*, Louvre, Paris; canvas, H. 9 ft. 6 in. × 14 ft. 8 in.; signed. Christ, seated between the two disciples behind a table spread in a vestibule adorned with columns, raises his eyes to heaven and blesses the bread; behind are three domestics bearing dishes. The painter is said to have represented himself and part of his family in this picture; but it is undecided whether he is the figure at the extreme left or extreme right; his wife stands at the left, with an infant in her arms, and two other of his children are near her; in front, two children play with a large dog. From collection of Louis XIV. Engraved by Thomassin.—Cab. Crozat, ii. Pl. 15; Landon, Musée, xiii. Pl. 17; Felibien, i. 730; Sauval, Antiquités de Paris, ii. 169.

By Paolo *Veronese*, Stafford House, London; canvas, H. 2 ft. 2 in. × 2 ft. 7 in. Christ, seated at table between the two disciples, blesses the bread; a woman and two men behind; in front, a cat and a child play with a dog. From Orléans Gallery; £200.—Stafford Gal., ii. Pl. 21; Waagen, Treasures, ii. 60, 498.

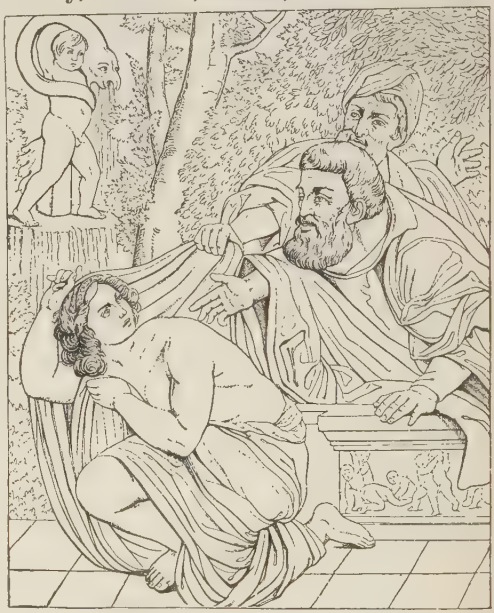
SUPPER, LAST. See *Last* Supper.

SUPPER OF ST. GREGORY, Georgio Vasari. See *Gregory*.

By Paolo *Veronese*, Convent of Monte Berico, Vicenza; canvas, H. about 18 ft. × 28 ft.; dated 1572. Wantonly mutilated by Austrian soldiers, who hacked it to pieces with their swords while occupying the convent after the bombardment of Vicenza in 1848. The fragments were afterwards put together and the picture restored by Professor Tagliapietra, of Venice.—Guida di Vicenza, 112; Ridolfi, Marav., ii. 35.

SÜS, GUSTAV, born at Rumbeck near Rinteln on the Weser, June 10, 1823, died in Düsseldorf, Dec. 24, 1881. Genre and animal painter, pupil of Düsseldorf Academy under Karl Sohn in 1850–51. Was also an illustrator and writer. Works: First Thought; Two Mothers; Duck Persecution; Cock Fight; Domestic Joy and Sorrow; Evening Song (Chickens and Pigeons), Provinzial Museum, Hanover; Three Philosophers; Great Event; Stable Tragedy (1882).—Kunst-Chronik. xvii. 224; Müller, 512; Wolfg. Müller, Düsseldf. K., 370; Illustr. Zeitg. (1883), i. 448; ii. 168.

SUSANNA, Lodovico *Carracci*, National Gallery, London; canvas, H. 4 ft. 8 in. × 3 ft. 7 in. Scene from apocryphal Book of Susanna. Susanna, surprised by the two elders while preparing to bathe in the garden of Joachim at Babylon, crouches to hide her person, while they attempt to remove her drapery. Formerly in Orléans Gallery; then in Angerstein Collection, whence purchased in 1824.—Rosini, vi. 20; Réveil, vi. 368.



Susanna, Lodovico Carracci, National Gallery, London.

By *Domenichino*, Munich Gallery; Susanna, seated on a step of the bath, which is surrounded by a marble balustrade, is surprised by the two old men. Fountain in middle of bath, and behind it a splendid palace in a grove. One of the painter's best pictures for composition, drawing, and expression. Figures life-size. Copy, with variations, Devon House, England.—Waagen, ii. 91.

By Anton van *Dyck*, Munich Gallery; canvas, H. 6 ft. 2 in. × 4 ft. 6 in. Susanna, nude, seated near a fountain surmounted by a statue of Cupid, endeavours to shroud herself with crimson drapery; behind, the two elders, one pulling her drapery, the other touching her shoulder with his hand. Engraved by Ch. de Méchel; lithographed by S. Braun.—Smith, iii. 22; Guiffrey, 243; Eastlake, Notes, 65.

By Luca *Giordano*, Dresden Gallery; canvas; 5 ft. 11 in. × 8 ft. 5 in.; signed. Susanna, nude, sitting on a bench near a fountain, endeavours to cover herself upon the approach of the old men. Engraved by J. F. Beauvarlet.—Gal. roy. de Dresde, ii. Pl. 38.

By *Guido* Reni, National Gallery, London; canvas, H. 3 ft. 10 in. × 4 ft. 11½ in. Bought in 1845 from Penrice Collection; formerly in Palazzo Lancellotti, Rome. Engraved by Corn. Visscher and by P. Beljambe for the Galérie du Palais Royal.—Waagen, Treasures, i. 338.

By *Rembrandt*, Hague Museum; wood, H. 1 ft. 6½ in. × 1 ft. 3 in.; signed, dated 1637. Susanna, nude, about to enter a stream, is alarmed at the sound of some one approaching, and endeavours to cover her loins with some drapery; behind, in bushes, the face of one of the elders. Collection of Prince of Orange-Nassau in 1770. A similar subject, engraved by Earlom, formerly belonged to Sir Joshua Reynolds.—Smith, vii. 16; Vosmaer, 421.

By *Rembrandt*, Youssoupoff Collection, St. Petersburg; signed, dated 1633. Susanna surprised at the bath by the old men.—Waagen, Russia, 414; Vosmaer, 34, 430.

By *Rubens*, Munich Gallery; wood, H. 2 ft. 5 in. × 3 ft. 4½ in. Susanna, with her back to the elders, is covering her bosom with her hands; one of the old men is removing her covering and the other is extending his hand to touch her back. Engraved by Pontius; Vosterman; Michel Lasne; Jegher; Spruyt; Simon. Sketch in Louvre. Repetition, by a scholar, in Berlin Museum. —Smith, ii. 73, 105.

Susanna, Tintoretto, Louvre, Paris.

By Jean Baptiste *Santerre*, Louvre, Paris; canvas, H. 6 ft. 6 in. × 4 ft. 9 in. Susanna, nude, near the bath, with one foot in the water; in background, the old men behind a wall. Painted in 1704. Engraved by Gandolfi; Porforati.—Villot, Cat. Louvre; Filhol, viii. Pl. 555; Musée royal.

By *Tintoretto*, Louvre, Paris; canvas, H. 5 ft. 6 in. × 7 ft. 10 in. Susanna, seated near a basin under trees, with one attendant cutting the nails of her feet, another combing her hair; in background, the two elders sitting at a table; frogs, ducks, and other ani-

mals in grass and on the water. From collection of Louis XIV.—Landon, Musée, xiii. Pl. 56; Villot, Cat. Louvre.

By *Tintoretto*, Vienna Museum; canvas, H. 4 ft. 6 in. × 6 ft. 1 in. Susanna coming out of the bath is watched by the two elders hidden in the garden. Similar picture in Madrid Museum. Engraved by J. Mänsel.

By Paolo *Veronese*, Dresden Gallery; canvas, 4 ft. 2 in. × 3 ft. 3 in. Acquired in 1742 from Carignan Collection, Paris, for 4,500 livres.

By Paolo *Veronese*, Louvre, Paris; canvas, 6 ft. 6 in. square. Susanna, seated near the bath, envelops herself in her garments upon the approach of the old men; at her feet a little dog. Copy, without the dog, in collection of Duke of Devonshire. Formerly in Casa Bonaldi, Venice; bought of Jabach by Louis XIV. Engraved by E. Smith.—Villot, Cat. Louvre.

By Paolo *Veronese*, Madrid Museum; canvas, H. 5 ft. × 5 ft. 10 in. Susanna at the bath, in a garden with a marble palace in background, hastens to cover herself with a brocaded cloth at the approach of the old men. Collection of Philip IV.—Cat. Madrid Museum; Réveil, xiv. 979.

Susanna, Paolo Veronese, Madrid Museum.

Subject treated also by Guercino, Madrid Museum and Palazzo Pitti, Florence; Annibale Carracci, Munich Gallery; Giovanni Biliverti, Florence Academy; Spagnoletto, Städel Gallery, Frankfort; Guido Cagnacci, Count de Brühl; Domenico Robusti, Dresden Gallery; Bernardo Strozzi, Palazzo Spinola, Genoa; Sir Peter Lely, Burleigh House, England; Murillo, Madrazo Collection, Madrid; Albrecht Altdorfer (1526), Maurice Chapel, Nuremberg; Willem van Mieris, Brussels Museum; Pieter de Strudel, Dresden Museum; Noel Coypel, Madrid Museum; Antoine Coypel, Louvre, Paris; Théodore Chassériau (Salon, 1839); Alexandre Longuet (Salon, 1841); Philippe Auguste Jeanron (Salon, 1852); Jean Jacques Henner (Salon, 1865); Frederick Goodall (Royal Academy, 1886).

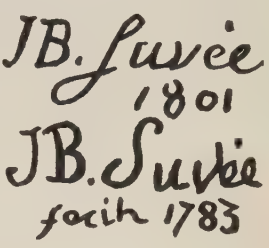
SUSTERMAN, LAMBERT. See *Lombard*.

SUTTER, JOSEF, born at Linz, Upper Austria, in 1782, died after 1843. History painter, pupil of Vienna Academy under Füger, but became a strong adherent of Overbeck, whom he followed to Rome, and thence went to Munich about 1818; assisted Cornelius in the Glyptothek and Pinakothek, and Heinrich Hess in the Basilica. Visited Rome again before 1825 and was back in Munich before 1835. Works: Death of Mattathias (1809); The Three Divine Virtues (1816); Emperor Albrecht's Dog; St. Luke (1818); Herodias with the Head of St. John (1825), Hagar in the Desert (1836), Stift Kremsmünster, Upper Austria. His son and pupil Daniel, born in Vienna in 1810, became also a history painter, went with him to Munich, where he continued his studies at the Academy under Heinrich Hess, and assisted his father in the Basilica.—Wurzbach, xli. 5.

SUTTERMANS (Sustermans), JUSTUS (Joost), born in Antwerp, baptized Sept. 28, 1597, died in Florence, April 23, 1681. Flemish school; portrait painter, pupil of Willem de Vos, then in Paris of Frans Pourbus, the younger, where he spent three years before going to Italy. At Florence he was patronized by the Grand Dukes Cosimo II. and III. and Ferdinand II. At Vienna (1623–24) he was warmly received by

the emperor, whose portrait he painted, as also portraits of members of his family. Called to Rome in 1627, he painted Pope Urban VII.; was in the emperor's service at Innsbruck in 1652–53, and returned to Florence in 1653. Friend of Rubens and Van Dyck. Works: Portraits of Vittoria della Rovere, Ferdinand II. de' Medici, Eleonora Gonzaga (1620), Christian V. of Denmark as Crown Prince, Emperor Ferdinand II., Prince Mattias de' Medici, Margherita de' Medici, Grand Duke Cosimo III. as a Child, Pandolfo Ricasoli, Artist's own Portrait, Grand Ducal Family as Holy Family, Palazzo Pitti, Florence; Penitent Magdalen, St. Margaret, War and Peace (1638), The Florentine Senate swearing Allegiance, Male Portrait in Swiss Costume, Portraits of Galileo (1636), of Puliciani, of Claudia de' Medici, Uffizi, ib.; Portrait of Vittoria della Rovere, Turin Gallery; Archduchess Claudia, Vienna Museum; Portrait of Young Lady, Berlin Museum; Portrait of Galileo, Trinity College, Cambridge; do., Lord Methuen, Corsham Court, England; Portrait of Alessandro Farnese, Royal Institute, Edinburgh. His brother Jan was his pupil, and accompanied him to Vienna, where he settled and was patronized by the emperor. Work: Portrait of a Matron, Vienna Museum. Another brother, Cornelis, was also in the emperor's service.—Baldinucci, Opere, xii. 13; Fétis, Les Artistes belges, i. 257; Kramm, v. 1588; Kugler (Crowe), ii. 300; Michiels, ix. 25; Rooses (Reber), 375; Van den Branden, 960.

SUVÉE, JOSEPH BENOIT, born in Bruges, Jan. 3, 1743, died in Rome, Feb. 9, 1807. Flemish school; history and portrait painter, pupil of Matthias de Visch, then in Paris at the old St. Luke's corporation and at the Academy under Bachelier; won the 2d grand prix de Rome in 1768, and the 1st in 1771 in competition with David, and studied in Rome (1772–78) under Vien; after his return to Paris he was made member of the Academy in 1780, adjunct professor in 1781, professor and director of the French Academy in Rome in 1792, but being imprisoned during the revolutionary disturbances did not enter upon this position until 1801. Works: Death of Admiral Coligny (1787), Louvre; St. Francis de Sales, Versailles Gallery; Tancred wounded recognizes Clorinda, Amiens Museum; Portrait of M. Trouard, Besançon Museum; Tancred rescued by Clorinda, Nantes Museum; Invention of Drawing (1798), Artist's Portrait, two other portraits, Bruges Academy; Minerva among Rustics (1776), Ghent Museum; Vestal making Fire descend from Heaven; Birth of the Virgin; Mother of the Gracchi. His wife (née Charlotte Louise Rameau) painted figures and miniatures.—Immerzeel, iii. 122; Michiels, x. 538; Weale, Cat. Bruges Acad., 89; Bellier, ii. 534; Jal, 1159.



SUYDAM, JAMES A., born in New York in 1817, died at North Conway, N. H., Sept. 15, 1865. Landscape painter, studied under Minor C. Kellogg, with whom he travelled through Greece and Turkey; on returning to America worked in the studios of Durand and Kensett. Elected N.A. in 1856. He was instrumental in building the present Academy in New York, and was its treasurer until his death. He bequeathed to it the pictures known as the Suydam Collection. Works: View on Long Island, William A. Reese; Hook Mountain on the Hudson, S. Clift; New London Lighthouse—Twilight, Olyphant Collection. — Tuckerman, 540.

SVOBODA, EDUARD, born in Vienna, Nov. 14, 1814. Genre and portrait painter, pupil of Vienna Academy and of Friedrich Schilcher; in great demand as a portrait painter in Vienna; has decorated in fresco several churches in Bohemia and Hungary. Works: Va banque, Vienna Museum; Distribution of Wood (1845); Protest (1847);

Family Festival (1862); Disagreeable Visit (1867); Distribution of Prizes (1872).—Wurzbach, xli. 61.

SVOBODA, KARL, born at Planic, Bohemia, in 1823, died in Vienna, Sept. 12, 1870. History painter, pupil of Prague Academy under Ruben; visited Croatia and Slavonia to study the life of the southern Slavs, and settled in Vienna in 1851. Works: Henry IV. at Canossa (1845); Wenceslaus II., Coronation of Albrecht II., Joseph II. in Prague, Death of King Wenceslaus the Saint, Belvedere, Prague; Foundation of Prague University (1855); Retreat of Charles V. (1859), Vienna Museum; Conquered Milanese before Barbarossa (1863); Cycle (10) from Iphigenia in Tauris (1869), Loggia, Opera House, Vienna.—Wurzbach, xli. 67.

SWANENBURGH, JACOB ISAAKSZ, born in Leyden, died in Utrecht in 1639. Dutch school; history painter, studied in Rome and lived in Naples; notable as the first teacher of Rembrandt. Work: Procession in St. Peter's Square (1628), Copenhagen Gallery.—Kramm, v. 1592; Vosmaer, Rembrandt, ses précurseurs, 50; do., Rembrandt, sa vie, etc., 379.

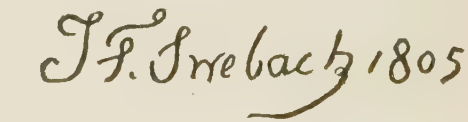
SWANEVELT, HERMAN, born at Woerden, near Utrecht, about 1600, died in Paris (?) in 1655. Dutch school; landscape painter, went early to Paris and thence to Rome, where he studied under Claude Lorrain. In 1653 made member of the Royal Academy; in 1654, with Patel, decorated a room in the Hotel Lambert at Paris. Works: Three Landscapes, Hampton Court; do., Madrid Museum; Wooded Landscape, Sunset, three others, Louvre; Italian Landscape (1650), Hague Museum; do., and Wooded

Landscape with St. Anthony (1653), Städel Gallery, Frankfort; three do., Brunswick Gallery; Joseph relating his Dream, Basle Museum; others in Munich, Dresden, Hamburg, and Copenhagen Galleries.—Kramm, v. 1593; Kugler (Crowe), ii. 490; Ch. Blanc, École hollandaise; Riegel, Beiträge, ii. 360.

SWART, JAN, born at Groningen in 1469, died at Gouda in 1535. Dutch school; history and landscape painter; formed himself after Scorel, and in Italy, where he lived, especially at Venice. Works: Adoration of the Magi (attributed), Munich Gallery; do., Cologne Museum; do., Brussels Museum.—Kramm, v. 1594; Zeitschr. f. b. K., ii. 43.

SWEBACH, BERNARD ÉDOUARD, born in Paris, Aug. 21, 1800, died at Versailles, March 2, 1870. History and genre painter, son and pupil of Jacques François Joseph Swebach, and student of the École des Beaux Arts. Accompanied his father to Russia. Works: Hunting Scene, Cherbourg Museum; Capture of a Spy by Hussars, Besançon Museum; Horse Market at Moscow, Winter Travel in Russia (1822); Summer Travel in Russia (1823); Retreat from Russia (1838).—Bellier, ii. 537.

SWEBACH, JACQUES FRANÇOIS JOSEPH, called Fontaine, born at Metz, March 19, 1769, died in Paris, Dec. 10, 1823. History and genre painter, pupil of J. Silfrède-Duplessis. Usually painted battle scenes and landscapes with figures. In 1810 he was appointed chief painter at Sèvres; in 1815–20 held same position in porcelain manufactory in St. Petersburg. Crowned at the Exhibition of the Place Dauphine in 1784; 2d prize in 1791; grand



medal, 1801, 1810. Works: Battle of Marengo, Battle of Zurich (1802); Napoleon

crossing the Danube (1810), Horse Races, Cherbourg Museum; Shipwreck, Travellers Resting, Pozzo di Borgo Gallery; Stag Hunt (1822), Marseilles Museum; Cavalcade, Montpellier Museum.—Biog. universelle; Bellier, ii. 536.

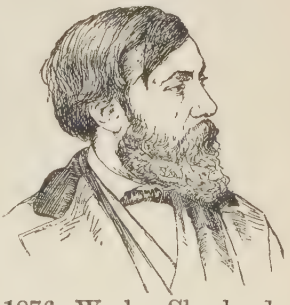
SWERTS, JAN, born in Antwerp, Dec. 25, 1825, died at Marienbad, Bohemia, Aug. 11, 1879. History painter, pupil of Antwerp Academy under N. de Keyser, and intimately allied with *Guffens* in raising Belgian art to its high standard; became director of the Prague Academy in 1874. Honorary member of Munich and Dresden Academies, and of German Art Union in 1859; of Amsterdam Academy, 1861; corresponding member of the Institut de France, 1873. Gold medal, Brussels, 1854; Order of Leopold, 1855; Officer, 1869; Prussian Order of the Red Eagle and Baden Order of Zähringer Lion, 1860; Dutch Order of Oaken Crown, 1861; Weimar Order of White Falcon, 1865; Papal Order of Gregory, 1871. Works: Baptism of Clovis; Delivery of Keys to St. Peter; Van Schoonbeck and his Contemporaries; The Labourers (from Lamartine's "Jocelyn"); Festival Day; Italian Woman with her Children; Arrival of Venetian Embassy at Antwerp. In fresco: Seven Sorrows of the Virgin (1855–70), Notre Dame at St. Nikolaes, near Antwerp; Scenes from Life of Christ (1859–71), St. George's, Antwerp; Episodes in History of Flanders (1861–69), Town Hall, Ypres; Scenes from Local History (1873–75), Town Hall, Courtray; Decoration of St. Ann's Chapel in St. Vitus' Cathedral, Prague (1878).—Chronique des Arts (1879), 240; Gaz. des B. Arts (1868), xxv. 74; Illustr. Zeitg. (1872), i. 227; Journal des B. Arts (1878), 188; Riegel, Wandmalerei in Belgien, 3, 10–14, 42, 46–62, 105, 247; Vlaamsche school (1879), 149; Wurzbach, xli. 25.

SWERTSCHKOFF, NICOLAI, born in St. Petersburg in 1818. Genre and animal painter of distinction, self-taught in Paris, and travelling in Germany and the Netherlands; paints especially horses in a masterly manner. Gold medal, Weimar; Bavarian Order of St. Michael, Hessian Order of Philip the Magnanimous; L. of Honour, 1863. Professor at St. Petersburg Academy. Works: Czar Alexis Michailovich reviewing his Troops; Kibitka (Russian vehicle) in the Snow; Village Wedding; Horse Market in Russia, Station for Post-Horses, Return from Bear Hunt (1863); Sleigh pursued by Wolves, Russian Travellers meeting in the Woods (1864).—Müller, 513.

SWORD, JAMES BRADE, born in Philadelphia, Pa., Oct. 11, 1839. Landscape painter, pupil of Christian Schussele, afterwards of William T. Richards and of Asher B. Durand. Studio in Philadelphia. First exhibited in National Academy, New York, in 1863. Works: Trenton Falls (Centennial Exhibition, 1876), James Huglehurst, Brooklyn, N. Y.; Peep into Lake George, James C. Beach, New York; Silver Thread Falls, Mr. Morris, Bloomfield, N. J.; The Fort Cove, James S. Whelen, Philadelphia, Pa.; Shores of Rhode Island, Edward Longstreth, ib.; Something in the Wind, Duck Shooting, C. E. Longley, Providence, R. I.; Newport Harbour (New Orleans Exhibition, 1885); In Full Cry, A Cool Spot (1886); Shores of Conanicut (1887).

SYBRECHTS. See *Siberechts.*

SYLVESTRE, JOSEPH NOEL, born in Béziers (Hérault). June 24, 1847. History, genre, and portrait painter, pupil of Cabanel. Took 3d prix de Rome, 1869. Medals: 2d class, 1875; 1st class, 1876; Prize of the Salon, 1876. Works: Shepherds Playing (1873); Death of Seneca (1875); *Locusta* and Nero (1876), Luxembourg Museum; Last Moments of Vitellius Cæsar (1878); Long, Long Ago (1879); Ducar the



Gaul beheads Flaminius at Thrasymene (1882) ; Trencavel (1884) ; Christ (1886).—Bellier, ii. 537 ; Larousse, Supplement.

SYMPATHY, Briton *Riviere*, Holloway Institute, Egham, near London ; canvas, H. 3 ft. 11 in. × 3 ft. 2 in. A little girl with a sad face, seated on the stairs, with a dog beside her, rubbing his face against hers in sympathy. Royal Academy, 1878 ; bought by Thomas Taylor, Wigan, for 800 guineas ; Taylor sale (1883), £2,725.

SYMPHORIEN, ST., MARTYRDOM OF, Dominique *Ingres*, Cathedral of Autun. The martyrdom at Augustodunum of a young Gaul who had refused to adore the old gods and whom the edict of Diocletian condemned to death. Salon, 1834. Studies : Isaac Pereire, and Messrs. Haro, Stürler, and Gatteaux.—Ch. Blanc, Life, 101.

Syndics of the Arquebusiers, Bartholomeus van der Helst, Amsterdam Museum.

SYNDICS OF THE ARQUEBUSIERS, Bartholomeus van der *Helst*, Amsterdam Museum ; canvas, H. 5 ft. 9 in. × 8 ft. 8 in. ; signed, dated 1657. The four syndics of the archery guild of St. Sebastian of Amsterdam, dressed in black, are seated round a table covered with a rich cloth. Three of them hold prizes ; the fourth addresses his colleagues. In middle distance, a woman bearing a silver-mounted drinking-horn ; in background, young men armed with bows ; at left, foreground, a hunting-dog. Study (1 ft. 8 in. × 2 ft. 2 in., dated 1653), Louvre, Paris. Engraved by Hulmer.—Réveil, xii. 808 ; Filhol.

SYNDICS OF THE CLOTH HALL, *Rembrandt*, Amsterdam Museum ; canvas, H. 6 ft. × 9 ft. ; signed, dated 1661. Five syndics of the Staalhof (Cloth Hall) of Amsterdam, dressed in black, gathered around a table, with their servant waiting upon them ; four are seated and one is standing with a little book in his hand. Taken to Paris ; returned in 1815. Engraved by Houston ; J. W. Kaiser. Etched by De Frey ; Unger (1876). Lithographed by Zimmerman.—Kugler (Crowe), ii. 369 ; Cat. Amsterdam Mus. ; Mollett, Rembrandt, 72 ; Vosmaer, 309, 495 ; Smith, vii. 61 ; Mag. of Art (1886), ix. 257.

SZÉKELY DE ADAMAS, BERTALAN, born at Klausenburg, Transylvania, in 1835. History painter, pupil of Vienna Academy under Führich, Rahl, and Waldmüller, later in Munich of Piloty, and studied in Brussels, Antwerp, and Paris. Order of Francis Joseph, 1867. Works : Flight of Charles VII., National Museum, Munich ; Doboczy killing his Wife, Ladislaus V. and his Tutor, Pesth Museum ; Finding of Body of Louis II. of Hungary (1860) ; Battle of Mohács (1866) ; Portrait of Francis Deák ; Women of Erlau defending City against the Turks (1867) ; The Orphan, Leda, The Nun (1871) ; Storm, The Widow (1872) ; Flight of Emmerich Tököly, Rendezvous, Sisters of Charity at Sick-Bed (1873) ; The Dancer, Zriny at Szigetvár (National Exhibition, Buda-Pesth, 1885). — Wurzbach, xlii. 16 ; Allgem. K. Chr., ix. 623.

TABAR, FRANÇOIS (GERMAIN LÉOPOLD), born in Paris in 1818, died at Argenteuil, March 29, 1869. History painter, pupil of Delaroche. Medal, 1867. Works: Niobe and her Children (1842); Good Samaritan (1847); Bacchus and Ariadne (1848), M. Goury, Belleville; St. Sebastian (1851); Phryne before the Areopagus (1852); Punishment of Queen Brunhilde (1853), Rouen Museum; Episode of Campaign in Egypt (1855), Bordeaux Museum; Campaign in the Crimea, Horde of Barbarians (1857); War in the Crimea (1859), Ministry of State; Attila massacring his Prisoners (1861), belonged to Napoleon III.; Fête of Heliogabalus (1863); Joshua commanding the Sun (1863), Ministry of State; Convoy of Wounded (1864), Saumur Museum; Hyperides defending Phryne (1865); Solferino (1866); March from Saragossa (1867); Burning of Scutari (1868).—Bellier, ii. 537.

TABOR, MOUNT, *Claude* Lorrain, Grosvenor House, London; canvas, H. 5 ft. 6 in. ×8 ft. 5 in.; signed, dated 1656. Called by Waagen, Sermon on the Mount. Liber Veritatis, No. 138. Sketch, Duke of Devonshire. Engraving in Grosvenor Gallery. Companion to *Golden* Calf. Painted for Signor Monpiore; bought of W. E. Agar in 1806.—Pattison, Claude Lorrain, 218, 235; Waagen, Treasures, ii. 171; Smith, viii. 266.

TACCONI, FRANCESCO, of Cremona (1464–90). Lombard school. He and his brother Filippo described in a decree of 1464 as famous painters of Cremona, worthy of praise for their success in painting the loggia of the public palace. A Madonna by Francesco, dated 1489, National Gallery, London, shows a tendency to imitation of the Vivarini; but in his pictures on the shutters of the organ of S. Marco, Venice (1490), now in the lumber room, the style is feeble Squarcionesque.—C. & C., N. Italy, ii. 439; Siret, 901; Burckhardt, 611.

TACKE, LUDWIG, born at Brunswick, Dec. 6, 1823. Architecture painter, pupil of Düsseldorf Academy (1849–51), and in Munich of Piloty. Works: Gothic Arcades of City Hall in Brunswick, Halberstadt Cathedral (1850); Interior of Cologne Cathedral (1851), Bamberg Gallery; The Entrance Hall of a Westphalian Peasant House (1851), Darmstadt Museum; Mediæval Council Chamber, Provinzial Museum, Hanover; Mediæval Council Room (1854); Council Meeting in Thirty Years' War (1856); Faust in his Study (1863); Choir of Roman Church near Brunswick (1867); The Imperial Councillors thrown from the Window in Prague in 1618 (1869), Königsberg Museum; Nuremberg in Dürer's Time. —Meyer, Conv. Lex., xvii. 865.

TADEMA, ALMA. See *Alma*-Tadema.

TAFI, ANDREA, of Florence, born in 1213 (?), died in 1294 (?). According to Vasari's doubtful account, he went to Venice and induced one Apollonius, a Greek, to return with him to Florence to teach him the art of mosaic. The Baptistery there was adorned by them in common, one figure alone, the colossal Saviour in the cupola, being the unaided work of Tafi. It shows that he was a feeble artist, who combined the defects of the Italo-Byzantine school of the period.—C. & C., Italy, i. 195; Meyer, Künst-Lex., i. 690; Vasari, ed. Le Mon., i. 281; Burckhardt, 488.

TAGPRET, PETER, flourished at Ravensburg, Würtemberg, about 1489. German school; history painter in the manner of Zeitblom; several of his works are in all probability attributed to other masters. Works: St. John the Evangelist, Nicodemus and a Bishop, Pope Gregory the Great, Joseph of Arimathea and Mary Magdalen, Stuttgart Museum.—Nagler, xviii. 88; Schnaase, viii. 460.

TAILLASSON, JEAN JOSEPH, born at Blaye (Gironde) in 1746, died in Paris, Nov. 11, 1809. History painter, pupil of Vien; won third grand prize for painting in 1769; went to Rome in 1773 and remained there four years. Member of Academy, 1784. Works: Birth of Louis XIII.

(1782); Ulysses and Neoptolemus (1784), Louvre, Paris; Virgil reading the Æneid to Augustus, M. Dufresnoy; Sabinus and Eponina discovered by Soldiers of Vespasian (1787); Cleopatra (1791); Sappho, Nero saves the Wife of Seneca (1793), Nantes Museum; Leander and Hero (1798); Olympias (1799); Andromache (1800); Rhadamistus and Zenobia (1806). He was the author of several works on art.—Bellier, ii. 538.

TAIT, ARTHUR FITZWILLIAM, born at Livesey Hall, near Liverpool, Aug. 5, 1819. Landscape and animal painter, pupil of Royal Institution, Manchester, but chiefly self-taught. Went to New York in 1850, and was elected N.A. in 1858; visited Europe in 1874. Studio in New York City. Works: Duck and her Young (1868); Gordon Setter, Charles Stewart Smith, New York; Snowed In, Judge Hilton, ib.; Halt on the Carry (1871); Racquette Lake (1873); There's a Good Time Coming (1878); Thoroughbreds (1879); October Sport, A. E. Orr; Intruder — Motherly Protection (1880), G. D. Cochran; Still-Hunting in the Adirondacks, Anxious Time—Study from Nature (1881), C. R. Flint; Good Hunting Ground — Adirondacks (1882); Trespassers (1883); Ruffed Grouse at Home, Summer, Little Pets, Happy Family at Home — Adirondacks, Maternal Affection — Summer in the Adirondacks (1884); Our Pets, Pleasant Memories of the Adirondacks (1885); Woodcock Shooting (1886).

TAIT, JOHN ROBINSON, born in Cincinnati, Ohio, Jan. 14, 1834. Landscape painter; graduated at Bethany College, Virginia, in 1852, and spent the following three years in Europe, chiefly in Florence; visited Europe a second time in 1859, and studied at Düsseldorf under August Weber and Andreas Achenbach until 1871; made a third visit in 1873, and worked several years in the Bavarian Tyrol and in Munich under Adolf Lier and Hermann Baisch, under whom he studied cattle painting. He spent altogether fourteen years in Germany, during which his pictures were disposed of at the cyclical exhibitions. Medals: 1871, 1872, Cincinnati Exhibition. Studio in Baltimore. Works: Waterfall in Pyrenees, James Caird, Gourock House, Greenock on the Clyde; Meyringen, James Staats Forbes, Wickham Hall, Kent; Waterfall, Prince Heinrich XVIII. of Reuss; Lake of Wallenstadt, William Groesbeck, Cincinnati; Westphalian Landscape (figures by Ludwig Knaus), C. S. Wolff, Philadelphia; A Mill (figures by Munkácsy), William H. Davis, Cincinnati; Evening in Norway, George R. Vickers, Baltimore; Evening on the Lake, Tyrolese Idyl, Summer (1876); Willowy Brook (1879); Cattle Resting, Watering Place (1880); After the Shower, Fisher Huts—Sconsett (1882); Summer Afternoon—Upper Potomac (1883).

TAMAGNO. See *Vincenzo* da San Gimignano.

TAMAR, Alexander *Cabanel*, Luxembourg Museum; canvas, H. 6 ft. × 8 ft. 1 in. Illustration of episode described in 2 Samuel xiii. Tamar, daughter of David, having been outraged by her brother Amnon, goes to her other brother Absalom and complains of the crime. Tamar, her hair dishevelled and her garments in disorder, is seated on a divan beside Absalom, across whose knees she has thrown herself in despair; Absalom, who is dressed in a white tunic embroidered with gold, and a green and red turban, is raising his right hand in anger. A negress, standing with her head against the wall, appears to partake of her mistress's shame and grief. Salon, 1875.—Larousse, xv. 43.

TAMING THE SHREW, Charles Robert *Leslie*, South Kensington Museum; canvas, H. 1 ft. 8½ in. × 2 ft. 4 in. Petruchio thrusts back the gown to the frightened tailor; Katherine sits at left; Hortensio in background. One of Leslie's best pictures. Royal Academy, 1832. Replica, Petworth.

TAMM, FRANZ WERNER, surnamed Dapper, born in Hamburg in 1658, died in Vienna in 1724. German school; fruit and

flower painter, pupil of Theodor van Soesten and Johann Pfeiffer. Studied in Rome under Mario Nuzzi, and when called to Vienna painted for the imperial court, in the style of Jan Weenix and Melchior Hondecoeter. Works: Flower-Piece, Flowers and Fruits (3), Dead Game and Dog (1706), Poultry and Rabbit, Huntsmen with Booty, Museum, Vienna; Flower- and Fruit-Pieces (1715 [3]), Dead Fowl (1706 [2]), Dead Game (1707, 1716 [2], 1717), nine others, Liechtenstein Gallery, ib.; Doves, Hen with Chickens, Dead Woodcock and other Birds, Pheasants and Dove, Dresden Gallery; Turkish Duck attacked by Fox (1718), Dead Fowls (2), Turtle Doves Feeding, Fruit-Pieces (2, one dated 1712), Gotha Museum; Fruit-Piece, Germanic Museum, Nuremberg; Dead Birds (2, 1705), two others, Schleissheim Gallery; Doves Billing (1724), Schwerin Gallery.—Kugler (Crowe), ii. 533; Wurzbach, xliii. 37.

TANCREDI, RAFFAELE, born at Resina, near Naples, in 1838. History painter, pupil of Mancinelli in Naples; went in 1869 to Florence, where he competed for the first historical prize. Order of Italian Crown. Works: Camoens with his Negro in Prison; Buoso da Duero insulted by his Fellow-Citizens (1868), bought by the State; Admiral Caracciolo hanged by Order of Nelson, King of Italy; Ferdinand IV. of Naples returning from the Chase.—Müller, 515.

TANNHÄUSER AND VENUS, Otto *Knille*, National Gallery, Berlin; canvas, H. 8 ft. 10 in. × 9 ft. 3 in.; signed, dated 1873. Tannhäuser, the minnesinger, having become sated with pleasure during his visit to the Venusberg, determines, notwithstanding the entreaties of Venus, to return to Lisaura, whose love he had won at Mantua. He is represented as starting up from the flower-strewn couch in the crystal grotto, with one hand on his lyre and the other pressing his forehead, while Venus, rising nude from her draperies, endeavours to detain him by seizing his shoulder; above, two cupids hold him by his mantle; at left, one shoots an arrow at Tannhäuser, while another gazes reproachfully, and in front a fifth has rolled off the couch; in the background, all manner of enchanting splendours.

TARAVAL, HUGUES, born in Paris in 1728, died there, Oct. 19, 1785. History painter, son and pupil of Thomas Raphael Taraval (portrait painter to King of Sweden, died at Stockholm in 1750). He won the 1st prix de Rome in 1756; member of Academy, 1769; professor, 1785; sub-inspector of the Gobelins. Works: Job reproached by his Wife (1756), Marseilles Museum; Venus and Adonis (1765), Comte de Kreutz; Repast of Tantalus (1767), Château de Belle-Vue; Triumph of Bacchus (1769), Gallery of Apollo, Louvre, Paris; Marriage of St. Louis (1773), Chapel of École Militaire; Triumph of Amphitrite (1777), Louvre; Cumæan Sibyl (1781), Chapel of Fontainebleau; Artist's Portrait, Stockholm Museum.—Bellier, ii. 541.

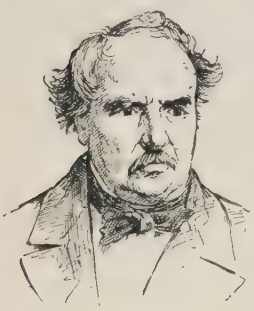
TARDIEU, JEAN CHARLES, called Cochin, born in Paris, Sept. 3, 1765, died there, April 3, 1830. History painter, son of Jacques Nicolas Tardieu (engraver, 1716–91), and pupil of J. B. Regnault. Won 2d grand prix de Rome in 1790. Works: Tarquin and Lucretia (1793); Death of Correggio (1806); Napoleon receiving the Queen of Prussia at Tilsit (1808), Henry IV. before Paris, Halt of French Army at Syene in Egypt, Versailles Museum; Allegory on Birth of Duc de Bordeaux (1822), Rouen Museum; Trophenius and Agameda, Besançon Museum; Ulysses recognized by Euryclea, Marseilles Museum; Susanna at the Bath, Havre Museum.—Bellier, ii. 543.

TARQUIN AND LUCRETIA. See *Lucretia*.

TASSAERT, JAN PETER, born at Antwerp, March 7, 1651, died there, Sept. 29, 1725. Flemish school; history and genre painter, Master of the guild in 1690, dean in 1701. For the guild room of the diamond polishers he painted eight scenes from the lives of SS. Peter and Paul. In

the Antwerp Museum is a capital genre scene: The Philosophers.—Cat. du Mus. d'Anvers, 379; Van den Branden, 1037.

TASSAERT, (NICOLAS FRANÇOIS) OCTAVE, born in Paris, July 26, 1800, died there, by suicide, April 22, 1874. History and portrait painter, pupil of Pierre Girard, Guillon Lethière, and of the École des Beaux Arts. Medals: 2d class, 1838; 1st class, 1849; 3d class, Exposition universelle, 1855. Works: Death of Correggio (1834); Vicar of Wakefield (1835); Death of Heloïse (1838); Diana at the Bath (1842); Christ in the Garden of Olives (1844); Erigone, Slave Merchant (1846); Temptation of St. Anthony (1849); Unhappy Family (1849), Luxembourg Museum; Gardens of Armida (1850); Communion of Early Christians in Catacombs (1852), Bordeaux Museum; Sleep of Jesus, Son of Louis XVI. in the Temple (1855); Magdalen, Pygmalion and Galatea (1857); Funeral of Dagobert in St. Denis (1838), Louis X., Portrait of Gaspard de Saulx, do. of Charles le Blanchefort, do. of Philippe de Comines, Versailles Museum; Heaven and Hell (1850), Artist's Portrait, Ariadne, Convalescent Mother, Young Woman with Glass of Wine, Painter's Studio, Suicide, Return of Prodigal Son, and others, Montpellier Museum. Alexandre Dumas has forty-five of Tassaert's pictures and sketches, and many others are owned in Paris.—Claretie, Peintres, etc. (1882), i. 25; Bellier, ii. 544; Gaz. des B. Arts (1886), xxxiii. 28.



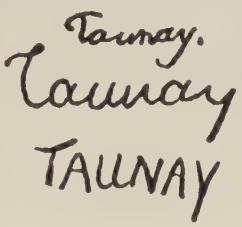
TASSI, AGOSTINO, born in Perugia in 1566, died in Rome in May, 1644. Roman school. Real name Buonamici, but adopted that of the Marquis Tassi, whose page he had been; pupil of Paul Brill, under whose care he became an excellent landscape painter. He was a man of infamous character, who paid the penalty of his crimes in the galleys at Leghorn; when the part of his sentence condemning him to hard labour had been remitted, he soon made himself known throughout Italy as a painter of marine views. After his liberation he was employed in painting frescos in the Quirinal and in the Palazzo de' Lancellotti. Tassi was the master of Claude Lorrain.—Lanzi, i. 484; Ch. Blanc, École ombrienne.

TATKELEFF, VOGISNY, born in Russia, about 1813. Battle painter, son of a serf in the Borissov Government; attracted by his sketches the attention of his master, who educated him, but was forced by the successor in the estate into the army, where he served fifteen years; in 1854 took part in the Crimean War; drudged for his livelihood until 1870, when a tourist, who saw his sketch-book, induced him to paint some pictures for the Exposition in Moscow in 1873. These, which represented scenes in the Crimean War, brought him into prominence, and they were bought for 60,000 rubles for the Winter Palace of St. Petersburg.

TATTEGRAIN, FRANCIS, born at Péronne (Somme); contemporary. Genre and portrait painter, and engraver; pupil of C. Crauck, Lepic, Jules Lefebvre, and Boulanger. Medals: 2d class, Paris and Munich, in 1883. Works: Herring Fishing, Coup d'épaule (1879); Return from Fishing (1880); Femme aux épaves, Artist's Portrait (1881); We are Lost, Landing the Herrings (1882); The Mourners at Étaples (1883); Convalescent (1884).

TAUNAY, NICOLAS ANTOINE, born in Paris, Feb. 10, 1755, died there, March 20, 1830. History and landscape painter, pupil of Brenet, Casanova, and Lépicié. Won grand prix de Rome in 1784, and spent three years there with the help of his patron, M. Angiviller. Won grand medal, and became member of Academy in 1796. Medal, 1803; L. of Honour; Order of Christ in Portugal. In 1816 he went with

Lebreton and Montigny to found an Academy of Art in Rio de Janeiro, and returned in 1824. Works: St. John Preaching, Military Hospital in Italy (1789), Peter the Hermit preaching First Crusade, Taking a City (1800), Louvre, Paris; Battle of Nazareth, Crossing the St. Bernard, Napoleon I. entering Munich, Battle of Ebersburg, Halt on the Slope of the Alps, Bonaparte visiting the Battle Field of Lodi, Versailles Museum; Woman taken in Adultery, Grenoble Museum; Ball Play, Village Fête, Shepherds Reposing, Montpellier Museum; Shepherds competing for the Prize of Pan, Clorinda with the Herdsmen, The Lion of Androcles, Brother Philip's Geese, Proclamation of Henry of Burgundy as first King of Portugal (Lisbon and Rio de Janeiro); Military Camp, Hermitage, St. Petersburg. Many of his works have been engraved.—Bellier, ii. 546; Ch. Blanc, École française; Biog. universelle; Villot, Cat. Louvre; Jal, 1176; Meyer, Gesch., 138.



TAURISCUS, painter, date unknown. Pliny names (xxxv. 40 [144]) among his works a Discobolus, a Clytæmnestra, a Pan, a Polynices claiming the Sovereignty, and a Capaneus. Possibly identical with Tauriscus of Tralles, the sculptor.—Pliny, xxxvi. 4 [33]; Sillig, 434; Brunn, ii. 287.

TAVARONE, LAZZARO, born in Genoa in 1556, died there in 1641. Genoese school; favourite pupil and assistant of Luca Cambiaso; went with his master to Spain, and continued in the Escorial the works left unfinished by him at his death (1585). Returned to Genoa in 1594, and painted many frescos in the cathedral and other churches, and in various palaces, especially the Palazzo Adorno, where he executed a fresco on the ceiling, The Doge Adorno receiving the Pope. He left but few oil pictures.—Lanzi, iii. 248; Ch. Blanc, École génoise; Lavice, 89.

TAVERNIER, PAUL, born in Paris; contemporary. Animal, genre, and portrait painter, pupil of Cabanel and Guillaumet. Medal, 3d class, 1883. Works: Café in Algiers (1878); Arabs Bathing Horses in the Sea (1879); Hallali (1880); The Model (1881); An Inquiry (1882); Stag Hunt, The Chase (1883); Bat l'eau, Wild Boar Hunt (1884); The Stag at Bay, A False Start (1885); Amazone aux écoutes, Rentrée des poulinières (1886).

TEERLINK, ABRAHAM, born at Dordrecht in 1777, died in Rome in June, 1857. Landscape painter, pupil of Michiel Versteeg, of Jan Kelderman (1741–1820), and of Arie Lamme; then studied in Paris under David in 1808–9, and thence went to Rome. He ranks among the more esteemed of modern landscape painters. Order of Lion, 1839. Member of Amsterdam Academy. Works: Italian Landscape (1823), Falls of Tivoli (1824), Amsterdam Museum; View of Aricia near Rome (1855), New Pinakothek, Munich.—Immerzeel, iii. 129; Kramm, vi. 1606.

TEICHS, FRIEDRICH ADOLF, born at Brunswick in 1812. Historical genre painter, pupil of Düsseldorf Academy in 1834–36, after having studied while travelling in Hungary, North Italy, and Tyrol. His pictures show great feeling for noble forms and fine grouping, but are rather weak in drawing and colouring. Works: Albrecht Dürer painting (1834); Singer on the Battlement of a Castle (1835); Auerbach's Cellar, Wood Gatherer by Forest Chapel (1836); Portrait of Emperor Otto II. (1836), Römer, Frankfort; Greek Prisoners guarded by Mamelukes (1837), Mr. Geisberg, Münster; Liberation of Christians through Crusaders (1837); Henry the Lion taking Leave of his Wife; Scene in Hamlet (1840); Richard Cœur de Lion taking Corsair's Ship (1840); Charles V. denying Exhumation of Luther (1845); Last Banquet of the Girondists (1849), Stettin Museum.—Cotta's Kunstbl., 1835–45; Illustr. Zeitg., 1849; Nagler, xviii. 160.

TELEPHANES, painter, of Sicyon, early period. Mentioned by Pliny (xxxv. 5 [16]) in connection with Ardices of Corinth as first to use shading lines within outline drawings.—Sillig, 436; Brunn, ii. 4.

TÉMÉRAIRE, FIGHTING, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 2 ft. 11 in. × 3 ft. 11 in. The Téméraire, a three-decker, mounting 98 guns, captured from the French in 1759, had acquired the title of "Fighting" before she took so conspicuous a part at Trafalgar. She was put out of commission soon after the peace of 1815, and, being condemned as unserviceable, was sold in 1838 and towed to Rotherhithe to be broken up. The picture represents her in tow of a tug, the sun setting in a blaze of glory behind. One of the finest of Turner's later works. Royal Academy, 1839. Engraved by J. T. Willmore.—Art Journal (1864), 108; Hamerton, Life; Cat. Nat. Gal.

TEMPEL, ABRAHAM VAN DEN, born at Leeuwarden in 1622 or 1623, died in Amsterdam, May 13, 1672. Dutch school. Real name Abraham Lambert Jacobse. Portrait painter, pupil of his father, Lamberts Jacobse, and in Leyden of Joris van Schooten, but followed more the later manner of Van der Helst. A light and pleasing colouring and broad treatment characterize his pictures. Works: Three Portraits, Amsterdam Museum; Portraits of Man and Wife (1660), Hague Museum; Regents of the Orphan Asylum (1669), Three Allegories, Leyden Museum; Portraits of an Admiral and his Wife (1671), Rotterdam Museum; Portrait of Hendrik van Westerhout, Man and Wife in their Park, Berlin Museum; Female Portrait, Cassel Gallery; Dutch Patrician Family (1672), Hamburg Gallery. —Immerzeel, iii. 130; Kramm, vi. 1607; Kugler (Crowe), ii. 362; Havard, A. & A. holl., ii. 85, 180; Burger, Musées, ii. 124; Jahrb. d. preuss. Kunstsammlg., iv.

TEMPERELLO, IL. See *Caselli*, Cristoforo.

TEMPESTA (Tempesti), ANTONIO, born in Florence in 1555, died in Rome, Aug. 5, 1630. Roman school; pupil of John Stradanus, and of Santo de Titi; afterwards worked in company with Cigoli. About 1575 went to Rome and painted in the Vatican, the Palazzo Giustiniani, and other public buildings. Painted chiefly battles, cavalcades, hunting scenes, and other figure pieces; and left more than

A Tempesta
1620

1,500 etchings.—Ch. Blanc, École ombrienne; Burckhardt, 185, 757; Siret, 905.

TEMPESTA, CAVALIERE. See *Molyn*, Pieter.

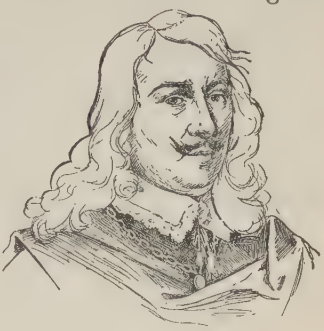
TEMPLE OF JUPITER PANHELLENIUS, Joseph M. W. *Turner*, Mr. Goupil (?); canvas, H. 4 ft. 9 in. × 7 ft. 9 in. The Temple of Jupiter at Ægina restored on the general plan of the Athenian Acropolis, which is seen in the distance, at left; in foreground, peasants dancing the Romaika. Royal Academy, 1816. Bought by Moon, Boys & Graves, who sold it to Wynn Ellis; at his sale (1876), £2,100. Engraved (1828) by John Pye; J. B. Allen, in Turner Gallery.

TEMPTATION AND FALL, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

TENIERS, DAVID, the elder, born in Antwerp in 1582, died there, July 29, 1649. Flemish school; history, genre, and landscape painter, pupil of his elder brother Juliaen (1572–1615), of Rubens, and in Rome of Adam Elsheimer; master of Antwerp guild in 1606; painted chiefly peasant scenes, combined with land-

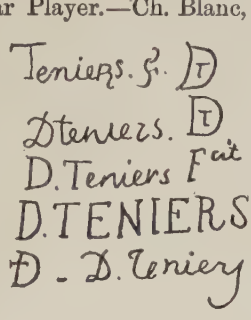
scape, but occasionally biblical and mythological subjects; his earlier works are heavy in tone and crude in colour, while in his later pictures he approached, in freedom of treatment and harmony of colour, the manner of his famous son. Works: Rocky Landscape, Conversation, Playing at Bowls, National Gallery, London; Christ on Mount of Olives, Seven Works of Mercy, St. Paul's, Antwerp; Transfiguration (1615), Church at Dendermonde; Landscape, Brussels Museum; do. with Castle, Brunswick Gallery; Bleachery, Interior of Peasant Room, Bamberg Gallery; Temptation of St. Anthony, Berlin Museum; Peasant's Frolic by a Tavern, Cassel Gallery; do., Darmstadt Museum; Dutch Kirmess (2), Landscapes (4), Dutch Bleachery, Dresden Gallery; Smoker and Tippler, Ferdinandeum, Innsbruck; Rocky Ravine with Figures, Peasant carrying a Pole, Old Pinakothek, Munich; Tavern Interior, Oldenburg Gallery; Temptation of St. Anthony, Gypsy Women in a Ravine, Schwerin Gallery; Smoking Room (2), Stockholm Museum; A Painter at his Easel (1641), Two Landscapes, Hermitage, St. Petersburg; Pan with Nymphs and Satyrs, Vertumnus outwitting Pomona, Juno demanding Io of Jupiter, Mercury putting Argus to Sleep (1638), Landscapes (4), Vienna Museum; Physician with a Bottle, Uffizi, Florence; Temptation of St. Anthony, Dutch Kitchen, New York Museum.—F. J. van den Branden, 752; Ch. Blanc, École flamande; Immerzeel, iii. 130; Kramm, vi. 1608; vii. 145; Michiels, vii. 428; Rooses (Reber), 385; Van den Branden, 750.

TENIERS, DAVID, the younger, born in Antwerp, baptized Dec. 15, 1610, died at Perck, near Brussels, April 25, 1690. Flemish school; genre, landscape, and portrait painter, son and pupil of David the elder; developed under the influence of Rubens, and especially of Brouwer. Master of Antwerp guild in 1632, its dean in 1644–45, was made court painter to Archduke Leopold Wilhelm, governor of the Netherlands, and settled, between 1648 and 1652, in Brussels, where he was received into the guild in 1675. He was the prime mover in the foundation of the Antwerp Academy in 1663. Equally favoured by Leopold Wilhelm's successor, Don Juan of Austria, who is said to have studied under him; he received important commissions from Philip IV. of Spain, and marks of esteem from Queen Christina of Sweden and the great in England and other countries. The Count of Fuensaldaña sent him to England to buy works by the Italian masters. He holds the first position among the genre painters of Flanders. Picturesque arrangement, exquisite harmony of colouring in all details, and a light and sparkling touch characterize his pictures, in which two periods may be distinguished—the earlier, up to 1640, in which a somewhat heavy brown tone prevails, gradually attaining, up to 1644, a luminous golden tone, and the later, up to 1660, in which he changed into a cool silvery hue; after that he again adopted a decided golden tone. In 1660 he published in Brussels a work containing about 200 engravings of pictures of the Italian and Flemish schools in the Archduke's gallery, executed from small copies made by himself from the originals. Of these copies 120 were sold in the Blenheim Palace sale (1886) for £2,002 10s. Works: Music Party, Boors Regaling, The Money-Changers, Players at Tric-Trac, eleven others, National Gallery, London; Boors Dancing (1645), Frolic in Village Courtyard (1649), Detachment of Civic Guard (1657), seven others, Buckingham Palace, ib.; Alchemist, Village Festival, five others, Bridgewater Gallery, ib.; Landscape (1649), Farmer's Family, two others, Grosvenor Gallery,



ib.; Witch before Cauldron, Group of Ducks, Stafford House, ib.; Village Fête, Apsley House, ib.; Seven Works of Mercy, Artist's Portrait, three others, Lord Ashburton, ib.; five, Mr. Baring, ib.; do., Mr. Holford, ib.; three, Mr. Phipps, ib.; do., Lord Colborne, ib.; two, Lord Ward, ib.; Marriage of *Teniers*, Alfred de Rothschild, ib.; *Prodigal* Son (1644), Denial of St. *Peter* (1646), Seven Works of *Mercy*, Temptation of St. *Anthony* (2), twenty-nine others, Louvre; Fish Market, Mendicant, Comte Henri de Greffulhe, Paris; Temptation of St. Anthony, Lille Museum; do., Kirmess (masterpiece, 1652), The Five Senses, Interior of Archduke Leopold William's Gallery, four others, and (with Lucas van Uden) Preparing for the Market, Brussels Museum; Panorama of Valenciennes, four others, Antwerp Museum; Guard Room (1641), Kirmess, Rustic Pursuits, four others, Amsterdam Museum; The Good Table (1644), Alchemist, Hague Museum; Musicians in a Tavern, three others, Basle Museum; Smoker, Musée Rath, Geneva; Mountainous Landscape, Suermondt Museum, Aix-la-Chapelle; Daniel in Lions' Den (1640), Soldiers at Dice, Aschaffenburg Gallery; Repast (1630), Temptation of St. Anthony (masterpiece, 1647), Flemish Kirmess, Artist with his Family, four others, Berlin Museum; Alchemist, four others, Brunswick Museum; Supper in the Barn (1634), Doctor's Visit (1640), Country Physician, Carlsruhe Gallery; Barber Shop, Entry of Archduchess Isabella into Vilvoorden, do. into Brussels, five others, Cassel Gallery; Temptation of St. Anthony, Gallery, Copenhagen; do., and Rustic Flemish Interior (1640), Domestic Occupation (1660), Unpleasant Discovery (1667), Kitchen Interior (1674), Moltke Collection, ib.; Old Scholar (1637), Darmstadt Museum; Village Fair (1641), Peasants playing Dice (1646), Peasants at Dinner (1648), twenty-one others, Dresden Museum; Landscapes with Figures (3), St. Jerome in the Desert, three others, Städel Gallery, Frankfort; Peasant's Frolic, five others, Gotha Museum; Interior with Peasants, Landscape by Moonlight, Kunsthalle, Hamburg; Kitchen Interior, Ferdinandeum, Innsbruck; Landscape, Königsberg Museum; Gypsy Family (attributed, but probably by David, the elder), Leipsic Museum; Tavern Scenes (6, three dated 1643, 1645, 1650), Peasant's Wedding (1651), Alchymist (1680), Great Fair near Florence, Views in the Gallery of Archduke Albrecht at Brussels (4), fifteen others, Old Pinakothek, Munich; Village Festival (1649), Oldenburg Gallery; Guard Room (1642), *Archers* of Antwerp (1643, masterpiece), Kitchen Interior (1646), Village Festival (2, one dated 1648), Wedding Dinner (1650), Flemish Amusements (1654), thirty-three others, Hermitage, St. Petersburg; Fifteen Scenes in Life of the Virgin, Holy Family, Schleissheim Gallery; Company in Artist's House, Daniel in Lions' Den (1649), six others, Schwerin Gallery; Peasants at the Inn, Stuttgart Museum; Peasant Wedding (1648), Robbers plundering Village (1648), Shooting at the Shawfowl in Brussels (1652, masterpiece), *Village* Festival (masterpiece), Abraham's Sacrifice (1653), Room in Gallery of Archduke Leopold William at Brussels, thirteen others, Museum, Vienna; Tavern Scene (1670), thirteen others, Liechtenstein Gallery, ib.; six pictures, Harrach Gallery, ib.; three, Czernin Gallery, ib.; two, Schönborn Gallery, ib.; four, Stockholm Museum; St. Peter Weeping, Uffizi, Florence; Peasant Wedding (1637), History of *Rinaldo* and Armida, and forty-one others, Madrid Museum; Marriage Festival, Judith with Head of Holofernes, Museum, New York; Incantation Scene, Village Fête (2), Boors Regaling, Charles V. leaving Dort, Parable of the Labourer, Landscape, Historical Society, ib. His brother Abraham (1629–71) and his son David III. (1638–85) were his pupils and imitators. By Abraham are, in the Madrid Museum: A Guard Room, and a Depository of Arms; in the Hermitage at St. Petersburg: A Prelate's Library; in the Harrach Gallery at Vienna: Monkeys as Shoemakers

in the Shop, and do. as Tailors; in the Turin Gallery: A Guitar Player.—Ch. Blanc, École flamande; Cat. du Mus. d'Anvers, 382; Dohme, 1i.; Immerzeel, iii. 130; Journal des B. Arts (1864), 171; Kramm, vi. 1609; vii. 145; Kugler (Crowe), ii. 321; Messager des sciences hist. (1854), 381; (1868), 263; (1878), 331; Michiels, vii. 441; viii. 3; Rooses (Reber), 385; Van den Branden, 981; Vermoelen, Teniers le jeune, etc. (Antwerp, 1865); Vlaamsche school (1864), 173; Zeitschr. f. b. K., v. 258.



TENIERS, MARRIAGE OF, David *Teniers*, Alfred de Rothschild Collection, London; canvas, H. 2 ft. 3 in. × 2 ft. 10 in.; dated 1651. A pleasure garden, adorned with trees, bowers, and a fountain, through which Teniers and his bride are being conducted to their château by a procession of about twenty persons, attended by youths bearing refreshments; at left, a man playing a guitar. Collection of Paignon Dijonval, 1821; sold to T. Emmerson; then in collection of John Lucy, Esq., Charlcote.—Art Journal (1885), 242; Smith, iii. 382.

TEN KATE, HERMANN. See *Kate*.

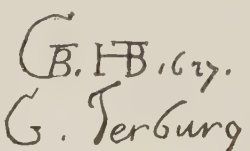
TEOCALLI, STORMING OF THE, Emanuel *Leutze*, Amos Binney, Boston, Mass. The attack by Cortés on the great teocalli or temple of Huitzilopotchli, in the city of Mexico, as narrated by Prescott in his "Conquest of Mexico" (v. cap. 2). It represents the Spaniards forcing their way up the great stone steps of the pyramid in spite of the heroic valour of the Aztecs. Loaned to Museum of Fine Arts, Boston, in 1883.

TEPIDARIUM, IN THE, Laurenz *Alma-Tadema*. A girl, nude, reclining on a marble bench covered with a wild beast's skin and with cushions, in the tepidarium (warming room) of a Roman bath, resting before proceeding to the calidarium, or hot bath; in one hand she holds a feather fan, in the other a strigillus for scraping the skin; at her feet is a pot of flowers. Painted in 1881.

TERBRUGGHEN (Terbrüggen), HENDRIK, born at Deventer in 1588, died at Utrecht, Nov. 1, 1629. History and genre painter, pupil of Abraham Bloemaert, then studied in Italy, where Rubens knew him; in 1614 he was in Milan and returned in the same year to Utrecht, where he became master of the guild in 1616. Works: Four Evangelists (1621), Town Hall, Deventer; Two Flute Players (1621), Cassel Gallery; Man at Breakfast (1627), Augsburg Gallery; Esther and Vashti (1628), Cologne Museum; Christ Crowned with Thorns, Gallery, Copenhagen; Angel appearing to St. Peter in Prison, Moltke Collection, ib.; do. (1629), Schwerin Gallery. — Immerzeel, iii. 132; Kramm, vi. 1613; Schlie, 624.

TERBURG (Ter Borch), GERARD, born at Zwolle, probably between 1613 and 1617, died at Deventer, Dec. 8, 1681. Dutch school; genre painter; received his first instruction from his father, Geert Terburg (1584–1662, who had studied in Rome), then formed himself in Amsterdam and especially in Haarlem, where he entered the guild in 1635, under the influence of Frans Hals, and through independent study of the masterworks by Titian, Rembrandt, and Velasquez; travelled through Germany, Italy, Spain, England, and France, and painted everywhere portraits and genre pieces. In 1646–48, at Münster, he became, through the favour of the Spanish envoy, the painter of the diplomatic circle and executed the famous portrait group of the Peace Congress; followed the Spanish envoy to Madrid, where he

painted the king and many courtiers and ladies ; returned via England and France to his native country, and settled at Deventer, where he obtained the citizenship in 1655, and afterwards became burgomaster. He was the inventor of the interiors, and of the satin gown, so much used by Mieris and Metsu ; a first-rate and thoroughly original master. Works : Peace of *Münster* (1648), Guitar Lesson, National Gallery, London ; Girl reading Letter to her Mother, Girl at Table inviting Gentlemen to drink, Buckingham Palace, London ; Paternal Counsel, Bridgewater Gallery, ib. ; Girl with Guitar and Two Gentlemen, Lord Ashburton, ib. ; Military Man by Fireside, Officer Writing, Music Lesson, Mr. Hope, ib. ; Group of Three, Girl Drinking, Mr. Munro, ib. ; Girl Writing, Girl Drinking, Mr. Baring, ib. ; Officer and Girl, Music Lesson (1660), *Concert*, Assembly of Priests, Reading Lesson, Louvre, Paris ; Mandolin Player, Antwerp Museum ; Paternal Advice, Boy with Dog, Portrait of Artist and his Wife, Museum, Amsterdam ; Card Players, Van Loon Collection, ib. ; Musical Couple, Six Collection, ib. ; Two Portraits, Haarlem Museum ; The Dispatch (1655), Artist's Portrait, Hague Museum ; Large Group Portrait, Town Hall, Deventer ; Lady at Toilet, Gothic Church Interior, Suermondt Museum, Aix-la-Chapelle ; Players at Tric-Trac, Bremen Gallery ; Portraits of Man and Wife, Old Widow Lady, Copenhagen Gallery ; Young Lady with Lute, Music Lesson, Cassel Gallery ; Paternal Exhortation, Knife Grinder's Family, Smoker, Consultation (1635), Four Portraits, Berlin Museum ; Officer Writing, Young Woman washing her Hands, Music Lesson, Lady Standing by Table, Dresden Gallery ; Young Woman with Glass of Wine, Städel Gallery, Frankfort ; Messenger waiting for Answer, Gotha Museum ; Portrait of a Burgomaster of Amsterdam, Ferdinandeum, Innsbruck ; Boy with Dog, Trumpeter bringing letter to a Lady, Old Pinakothek, Munich ; Glass of Lemonade, Musical Jew, Rustic Messenger, Lady reading Letter, Duet, Barmaid, Portrait of a General, Hermitage, St. Petersburg ; Two Couples (1658), Young Man reading, Violin Player, Schwerin Gallery ; Young Woman peeling Apple, Museum, Vienna ; Portraits in Liechtenstein and Czernin (2) Galleries, ib. ; do. in Stettin, Uffizi, Florence, and Turin Galleries (2) ; Artist's Portrait, Museum, New York ; Portrait of William of Orange, two others, Historical Society, ib. ; *Degustation* (Narischkine sale, Paris, 1883). — Ch. Blanc, École hollandaise ; Bode, Studien, 176, 614 ; Burger, Musées, i. 118, 244 ; ii. 102, 256 ; Dohme, 1ii. ; Immerzeel, iii. 132 ; Jahrb. der Köngl. pr. Kunstsammlg., ii. 144 ; Kramm, v. 1612 ; Kugler (Crowe), ii. 394 ; Zeitschr. f. b. K., iv. 141 ; v. 111 ; vii. 196 ; x. 36 ; xii. 84 ; xviii. 350, 370, 406 ; Gaz. des B. Arts (1886), xxxiv. 388 et seq.



TERNITE, WILHELM, born at Neustrelitz, Mecklenburg, in 1786, died in 1871. History and portrait painter, pupil of Gros in Paris after having been an officer during the wars of independence, 1813–15 ; went in 1823 to Rome and Naples, where he made excellent copies of the frescos at Pompeii. He was aulic councillor and, from 1826, inspector of the Royal Gallery at Potsdam. Works : St. John the Baptist, Schloss Bellevue, Berlin ; Portrait of Emperor Francis I. of Austria (1837), Royal Palace, ib. ; do. Queen Louise in Riding Habit (1827) ; do. on her Death-Bed ; do. of the Composer Spontini ; do. of Prof. Ottfried Müller.—Cotta's Kunstbl., 1829–38 ; Nagler, xviii. 248.

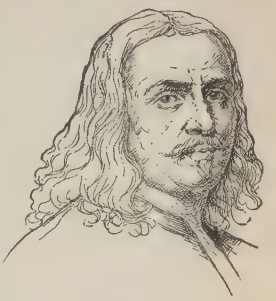
TERWESTEN, AUGUSTINUS, called Snip, born at The Hague in 1649, died in Berlin, Jan. 21, 1717. History painter, pupil of Nicolaas Wieling (died in Berlin in 1689), and of Willem Doudyns (1630–97), then studied for six years in Rome and Venice after Raphael, Titian, and Tintoretto, and after his return, via Germany, painted many ceilings and other decorative works

with subjects from Ovid, and from history, sacred and profane. In 1682–83 he did much towards the revival of the Academy of Design at The Hague, and in 1690 was called as court painter to Berlin, where he decorated the electoral palaces, helped to found the Academy, and became professor. In the Royal Palace at Berlin is his Death of Adonis. His brothers and pupils, Elias (1651–1729) and Matheus (1670–1757), painted—the former, flowers and animals at The Hague and in Rome, where he died; the latter, history and portraits, studied also under Doudyns and Daniel Mytens, then assisted his brother in Berlin, and completed his studies in Rome and Venice.—Immerzeel, iii. 134; Kramm, vi. 1615; Nagler, xviii. 251.

TESCHENDORFF, EMIL, born in Stettin in 1823. History, genre and portrait painter, pupil in Munich of Piloty; at first painted realistic scenes from life of Luther, then in Berlin portraits; executes especially single figures in picturesque attitudes. Assistant secretary at Berlin Academy since 1877. Works: Conradin's Farewell of his Mother (1868); Husband's Bequest; Juliet with the Potion; Cleopatra; Ariadne; Œdipus and Antigone (1879); Pastime (1880).—Müller, 516; Illustr. Zeitg. (1881), ii. 257; Land und Meer (1883), ii. 700.

TESCHNER, ALEXANDER, born in Berlin in 1816, died there, Aug. 9, 1878. History painter, pupil of Berlin Academy under Herbig, with Wach, after whose death he devoted himself to religious art in the style and under the influence of Cornelius; visited Rome in 1857. Great gold medal of Hohenzollern, 1865. Works: Ecce Homo (1853), church at Perleberg; Pietà (1878), Emperor William, Berlin; cartoons for stained-glass windows in Cathedrals of Magdeburg, Stralsund, Aix-la-Chapelle, etc.—Rosenberg, Berl. Malersch., 247.

TESTA, PIETRO, born in Lucca in 1611, died in Rome in 1650. Florentine school; supposed pupil at Lucca of Pietro Paolini. Went to Rome when young, and studied under Domenichino and afterwards under Pietro da Cortona. He was of a morose and melancholy disposition, and made many enemies by his adverse criticism of the works of other painters. His body was found floating in the Tiber, but whether he was murdered or committed suicide is unknown. Among his works are: Joseph sold by his Brethren, Capitol Museum, Rome; Death of Dido, Uffizi.—Lanzi, i. 236; Ch. Blanc, École florentine.



TESTAMENT, OLD AND NEW, or Triumph of Religion, *Garofalo*, Ferrara Gallery; fresco transferred to canvas, H. 21 ft. 4 in. × 26 ft. 11 in. A quaint allegorical composition, illustrating the victory of Christianity over the Mosaic dispensation. In the middle is Christ on the cross; at his right hand is the New Testament, at his left the Old, the latter placed on an ass; from the cross proceed arms, which place a crown on the New Testament, hold the keys of Paradise, deliver the patriarchs from hell, and slay the Old Testament. Through the hands of a figure representing religion flow streams of blood, which fall on the sacraments, and opposite to these are seen the sacrifices of the Old Testament. Solomon's temple has also a place in the composition, and opposite to it is the preaching of St. Paul. Over the whole is the Almighty seated on a rock. Painted in 1524 on the wall of the refectory of S. Andrea, Ferrara; transferred to canvas in 1841 by the painter Pellegrino Succi, by order of Gregory XVI.—Vasari, ed. Mil., vi. 466; Baruffaldi, i. 332.

TESTELIN (Tettelin), HENRI, born in Paris in 1616, died at The Hague, April 17, 1695. French school; history and portrait painter, brother of Louis Testelin, and pupil of Vouet. He became one of the

founders of the French Academy in 1648, secretary in 1650, professor in 1658; bore the title of first painter to the king, with lodgings in the Gobelin factory, of which he was superintendent until the revocation of the Edict of Nantes (1681), when, being a Protestant, he fled to Holland. Works: Portrait of Louis XIV. (2), do. of Pierre Séguier, Versailles Museum; Time clipping

Testelin L 1640
H. Testelin 1680

the Wings of Love.—Bellier, ii.; Ch. Blanc, École française; Biog. universelle; Jal, 1179.

TESTELIN (Tettelin), LOUIS, born in Paris in 1615, died there, Aug. 19, 1655. French school; genre painter, pupil of his father Gilles Testelin (court painter to Louis XIII.), of Vouet, and imitator of Le Brun. Did much decorative work in the Palais Royal, the Luxembourg, Fontainebleau, and other public and private buildings. Member of Academy, 1648; professor, 1650. Works: Resurrection of Tabitha (1652), Rouen Museum; Flagellation of St. Paul and St. Silas, Notre Dame, Paris; Passage of the Rhine in 1672, Keys of Marsal delivered to the King, Marriage of Louis XIV., Capture of Dôle in 1668, Versailles Museum; Magdalen, Grenoble Museum; Syrinx and Pan, Rennes Museum.—Bellier, ii.; Ch. Blanc, École française; Jal, 1179.

TÉTAR VAN ELVEN, PIERRE, born in Amsterdam in 1831. Architecture and landscape painter, son of the engraver Johan Baptist Tétar van Elven; pupil of Jacobus E. J. van den Berg, then studied in Paris, where he settled, after having lived for several years in Turin. Italian Order of Maurice and Lazarus. Works: View of Westminster; Interior of the Lateran in Rome; View of Genoa; Interior of St. James's, Liège; Place de l'Opéra in Paris (1880), Amsterdam Museum. By his father (born in 1805): Old Skipper with Bottle, Ruins of Church at Lisbon (1870), Hamburg Gallery.—Kramm, vi. 1618; Kunst-Chronik, xviii. 578.

TEXTOR, FRANZ JOSEF, born in Suabia, died at Innsbruck, Nov. 9, 1741. German school. Real name Weber, translated into Latin. History, genre, and portrait painter, pupil of Vienna Academy, then settled at Innsbruck; he was an unusually gifted artist of great versatility, and painted in the manner of the best old masters, so that many of his works were taken for productions of Callot, Brueghel, Teniers, etc. Works: Seven Works of Mercy, Fair in Holland (2), Genre Scenes (2), Card Players, Dice Players, Conversation (3), Peasants' Frolic, Monkeys at Cards, Monkeys at School, Still-lives and Landscapes (10), Ferdinandeum, Innsbruck.—Nagler, xviii. 289; Wurzbach, xliv. 104.

THALES, painter, of Sicyon, mentioned by Diogenes Laertius (i. 38) as a man of noble birth.—R. R., Schorn, 414; Sillig, 438.

THANN, MORITZ VON, born at O'-Becse, Hungary, in 1828. History and portrait painter, pupil of Vienna Academy under Führich and Rahl, visited Belgium and Paris in 1855, then studied in Rome (1856–59); greatly influenced by Cornelius, Overbeck, Riepenhausen, and Wagner; returned to Hungary, and with Karl Lotz painted frescos in the Museum, besides others in public buildings, at Pesth. Order of Francis Joseph in 1867; medal, Vienna, 1873. Works: Episode in Conquest of Szolnok in 1552 (before 1855); Ulysses and Nausicaä, Ulysses and Penthesilea (1857–59), Baron Sina, Vienna; Angelica and Medor, Tragedy of Man, Fata Morgana (1867), Recruiting, Meeting of King Ladislaus IV. and Rudolph von Hapsburg after Battle at Marchegg,

King Emerich taking his Brother Prisoner, St. Cecilia, and others, Pesth Museum; Scenes from Hungarian Legends, The Four Great Rivers of Hungary, Attila's Banquet, Redouten Saal, Pesth. In fresco: Episodes in Hungarian History, National Museum, ib.; Portraits of Emperor Francis Joseph and Empress Elizabeth (1868), Council Room, ib.; Portrait of Francis Deák (1877), Academy of Sciences, ib.; many altarpieces for churches in Hungary.—Wurzbach, xliv. 168; Graph. K., v. 16; Zeitschr. f. b. K., xii. (Mittheilungen, v. 12).

THAYER, ABBOTT HENDERSON, born in Boston, Mass., Aug. 12, 1849. Animal and landscape painter, pupil in Boston of Henry D. Morse, in Brooklyn of J. B. Whittaker (1867–68), and in Paris in the École des Beaux Arts under Lehmann and Gérôme (1875–79). Studio at Cornwall-on-Hudson. Works: Young Lions of Central Park; Cows coming from Pasture; Feeding the Cows; Boy and Dog; Shamming Sick (1876); Autumn Cornfield; View on the Seine; Alderney Herd in Guernsey; Mountain Pasture; Sleep, Childhood (1878); Autumn Morning on the Housatonic, Portrait of O. H. Palmer (1880).

THEODORICH OF PRAGUE, or Meister Dietrich, flourished in Prague during the reign of the Emperor Charles IV. (1348–78), as one of his court painters. German school. Probably of Czech rather than German origin, judging from the pictures attributed to him, which are of a Bohemian type. His name is mentioned as master of the guild as early as 1348, and again in a document of 1367. He evidently had a long and influential career, and may be considered as one of the founders of the school of Prague. Works: St. Augustine, St. Ambrose, Vienna Museum; series of one hundred and twenty-five half-length figures of Saints, Apostles, etc., Chapel of Karlstein, near Prague; two half-length Saints, University Library, Prague.—Kugler (Crowe), i. 38; Schnaase, vi. 438; W. & W., i. 396; Gaz. des B. Arts (1873), vii. 148.

THEODORUS, painter, of Samos or Ephesus (?). Mentioned by Theophanes in his essay on painting, according to Diogenes Laertius (ii. Arist., xix.). Two other painters of this name are spoken of by Diogenes, one as mentioned by Polemo and the other by Menodotus as of Athens.—Sillig, 439.

THEODORUS, painter, of Samos, pupil of Nicosthenes, mentioned by Pliny (xxxv. 40 [146]) as of some reputation.—Sillig, 443.

THEODOTUS, Greek painter of common subjects, lived at Rome first half of third century B.C. Mentioned in a comedy by Nævius as the painter of a rude picture of the Lares at play on an altar.—Nævius, in Festus (p. 250, ed. Müller); Brunn, ii. 503.

THEOLOGY, *Raphael*, Camera della Segnatura, Vatican; fresco, medallion on ceiling. Allegorical figure seated on clouds, with book in left hand. Two little genii, on either side, holding tablets, inscribed "Knowledge of Divine Things." Painted in 1512; shows hand of a pupil. Engraved by B. Audran; R. Morghen.—Passavant, ii. 88; Müntz, 311, 316, 350; Perkins, Essay, 120.

See, also, *Dispute* of the Sacrament.

THEOMNESTUS, Greek painter, 4th century B.C. Pliny says (xxxv. 36 [107]) that Mnason, tyrant of Elatea, paid twenty minæ apiece for his pictures of the heroes.—Brunn, ii. 256.

THEON (Theorus, Theodorus), painter, about 360 B.C. Pliny mentions (xxxv. 40 [138]) among his works: A Man anointing himself; Murder of Ægisthus and Clytemnestra by Orestes; Cassandra, in the Temple of Concord, Rome; Leontium, Mistress of Epicurus, in Meditation; King Demetrius; and a series of pictures of the Trojan War, in the Portico of Philippus at Rome. Brunn (ii. 255) thinks him probably identical with *Theon* of Samos.

THEON, a famous Greek painter, of Samos, contemporary of Apelles, 4th century B.C. Pliny mentions (xxxv. 40) among his works, The Frenzy of Orestes—which Plu-

tarch says (De And. Poet., 3) represented Orestes slaying his mother—and a Thamyris playing the Lyre. Quintilian (xii. 10, 6) gives him credit for a prolific fancy, and Ælian, speaking (V. H., ii. 44) of his picture of a Soldier rushing to Battle, says that Theon sought theatrical effect by having trumpets blown before drawing the curtain from before it.

THEORUS, painter. See *Theon.*

THEOTOCOPULI. See *Greco.*

THERBUSCH. See *Liscewska,* Anna Dorothea.

THERIMACHUS, painter and sculptor, about 350 B.C. No works known.—Pliny, xxxv. 36 [78]; Sillig, 198.

THESEUS, pictures. See *Aristolaus, Euphranor, Micon, Pancenus, Parrhasius.*

THÉVENIN, CHARLES, born in Paris, July 12, 1764, died there, Feb. 21, 1838. History painter, pupil of Vincent. In 1793 won the 1st grand prix de Rome; was director of the French School of Art in Rome for a number of years, and later keeper of Prints in Royal Library, Paris. Member of Academy, 1825; L. of Honour, 1825. Works: Capture of the Bastile (1793); Auguereau on the Bridge of Arcola (1798), Versailles Museum; Œdipus and Antigone (1799); General Rey taking Gaeta (1800); Passage of St. Bernard (1806); Preparations for crossing St. Bernard (1808); Battle of Jena, Attack on Ratisbon, Taking of Ratisbon (1810), Surrender of Ulm (1815), Versailles Museum; Henri IV. giving Audience to the Professors of the Royal College (1827); Martyrdom of St. Stephen (1827), S. Étienne du Mont; Joseph recognized by his Brethren, Angers Museum; Justification of Susanna, Douai Museum.—Larousse; Bellier, ii. 557; Cotta's Kunstblatt (1838).

THÉVENIN, MARIE ANNE ROSALIE, born at Lyons; contemporary. Portrait and figure painter, pupil of Léon Cogniet and of Joseph Paris. Medals: 3d class, 1849, 1859, 1861. Works: Flora Mac Ivor and Rose Bradwardine (1848); Portrait of Abbé Jacquet (1859); Portrait of a Lady (1881).

THEVENOT, ARTHUR FRANÇOIS, born in Paris; contemporary. Genre and portrait painter, pupil of Émile Bin, Cabanel, and of Lequien fils. Medal: 3d class, 1885. Works: Death of Antigone and Hæmon (1878); After the Bath (1882); Misery (1883); Portraits (1884); Le déjeuner, A Philosopher (1885); Portrait (1886).

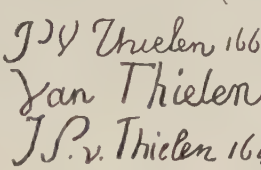
THIELE, ARTHUR, born in Dresden, June 11, 1841. Landscape and animal painter, pupil of Dresden Academy, then of Julius Hübner and of Ludwig Richter; studied also in Munich, and in 1868–72 at Düsseldorf. Works: Deer on Autumn Morning; Deer in Winter; Stag before Hunter's Statue; Dead Hare (1864), Winter Hunt, Wood Clearing with Deer (1881), Dresden Gallery.—Kaulen, 251.

THIELE (Thielen), JOHANN ALEXANDER, born at Erfurt, March 26, 1685, died in Dresden, May 22, 1752. Landscape painter; at first a soldier; studied from nature, and painted in water-colours. Afterwards instructed in oil painting by C. L. Agricola and Manyocki, and settled in Dresden, where, in 1747, he was appointed court painter to King Augustus of Poland. Works: Landscape with Cattle and Herdsmen, Aschaffenburg Gallery; Castle on Fire, Bamberg Gallery; View in Saxony (1740), Gotha Museum; Evening Landscape, Kunsthalle, Hamburg; Landscapes (15, three dated 1745, 1746, 1749), Views of Dresden (3, one dated 1747), View of Meissen (1747), Two Views in Mecklenburg (1750), Herd driven through River, Schwerin Gallery; Landscapes (2), Rocky Cavern with Monu-

ments, Animal-Pieces (3), Weimar Museum.—Kugler (Crowe), ii. 566; Schlie, 625.

THIELEN, JAN PHILIP VAN, called Rigouldts, born at Mechlin, baptized April

1, 1618, died at Boisschot in 1667. Flemish school; flower painter, pupil of Theodor Rombouts, and of Daniel Seghers in Antwerp, where he was master of the guild in 1641. Like Seghers, he painted garlands and flowers to enframe subjects by other artists. Works much esteemed by the King of Spain. Works: Bouquet, Lille Museum; Garland, do. with Madonna (1667), Antwerp Museum; Flowers around Statuette of St. Jacob, Madrid Museum; Madonna with Garland (1648), Flowers (2), Vienna Museum; Flower-Pieces in Amsterdam and Hermannstadt (1661) Museums, and Liechtenstein Gallery, Vienna (2, 1659). — Ch. Blanc, École flamande; Kugler (Crowe), ii. 347; Immerzeel, iii. 137; Kramm, vi. 1623; Van den Branden, 1132.



THIERRIAT, AUGUSTIN ALEXANDRE, born at Lyons, March 11, 1789, died there, April 17, 1870. Genre, landscape, and flower painter, pupil of Revoil. Medals: 2d class, 1817, 1822. In 1827 became professor in Lyons, and gave up painting. Works: Interior of Old Cloister of St. André-le-Bas (1817); Bunch of Flowers (1820); Recreation; Soldier Retreating; Religious Festival; Funeral of a Monk (1827).—Larousse.

THIERRY, JOSEPH (FRANÇOIS DÉSIRÉ), born in Paris, March 13, 1812, died there, Oct. 11, 1866. Landscape painter and decorator, pupil of Gros, later of Philastre. He is best known as a scene painter in partnership with Cambon, at the Grand Opéra and the Opéra Comique. Medals: 3d class, 1844; L. of Honour, 1863. Works: Party of Workmen picking up a Drunkard, Police Patrol (1853); Edge of a Forest, Caravan Road (1855); Wandering Jew (1857); The Story (1859); Arrival of the Wedding Party, Fairies' Kingdom (1863); Ruins of a Temple (1865); Faust (1866).—Larousse; Meyer, Gesch., 275, 417, 510.

THIERSCH, LUDWIG, born in Munich, April 12, 1825. History and genre painter, pupil of Munich Academy, at first in sculpture under Schwanthaler, then in painting under Heinrich Hess, Schnorr, and especially under Karl Schorn; went to Rome, and in 1852 to Athens, where he painted frescos in St. Nicodemus; returned in 1855; the year following was called to Vienna to decorate the Greek church there, and in 1860 to St. Petersburg to paint pictures in the chapels of Grand Dukes Nicholas and Michael and in St. Catharine's Church. Member of St. Petersburg Academy; Bavarian Order of St. Michael; Greek Order of the Redeemer; Russian Order of Stanislaus. Works: Sakuntala (1848); Camisard Scene; Charon, Entry of Bacchus into Grove of Colonos, Lament of Thetis, Baron Sina, Vienna; Daughter of Jairus, Christ at Gethsemane (1865); St. Paul Preaching (1866), City Hall, Athens; Christ at Pool of Bethesda; Ceres seeking her Daughter; Christ in the Desert (1874); Alaric as Victor in Athens (1879); Temptation of Christ.—Meyer, Conv. Lex., xvii. 894; Kunst-Chronik, xvii. 435.

THIRION, EUGÈNE ROMAIN, born in Paris, May 19, 1839. History and portrait painter, pupil of Picot, Fromentin, and Cabanel. Paints chiefly religious pictures. His work is admired for good modelling and fine colour. Medals: 1866, 1868, 1869; 2d class, 1878; L. of Honour, 1872. Works: Death of St. Mary the Egyptian (1863), Lisieux Museum; St. Sylvain (1864), Tours Museum; The Levite of Ephraim cursing the City of Gaba (1865), Perpignan Museum; St. Vincent (1866), Bordeaux Museum; Perseus (1867); St. Paul the Hermit and St. Anthony (1868); St. Severin distributing Alms (1869); Eruption of Vesuvius (1872); Judith's Return to Bethulia (1873), Tours Museum; Rebekah at the Well (1874); St. Sebastian (1875), Ministry of Fine Arts; Joan of Arc (1876); Euterpe (1880); Orientale (1881); Poet at the Source (1882); L'Épave du vengeur (1883); Napolitaine (1884); Exposure of Moses (1885), Luxembourg Museum. He has painted also mural

pictures in the Church of the Trinity and decorative panels in the Ministry of War.—L'Art (1878), xiii. 144; Bellier, ii. 565.

Incredulity of St. Thomas, Cima da Conegliano, Venice Academy.

THISBE, Edwin *Long*, Gibbs Collection, England. The tragic amour of Pyramus and Thisbe, in Bablyon, has been immortalized by Ovid in his "Metamorphoses" (IV.), and burlesqued by Shakespeare in "Midsummer Night's Dream." Royal Academy, 1884; at William Graham sale, London, 1886, to Gibbs for 840 guineas. Engraved by G. Bertinot (1886).

THOM, JAMES CRAWFORD, born in United States; contemporary. Landscape and genre painter, pupil in Paris of Édouard Frère; first exhibited at the Royal Academy, London, in 1864. Works: Returning from the Wood (1864); Love in the Kitchen; Return of the Conscript; Going to Church, Christmas Eve (1876); Le jour de la Toussaint (1878); Watering his Horse, Morning Ride (1880); Rustic Sport, Summer Afternoon (1882); Old Farm House, South River, River Bank (1884); The Pets (1885).

THOMAS, ADOLF, born at Zittau, Sept. 28, 1834. Landscape painter, pupil of Dresden Academy and of Ludwig Richter; then studied in Munich, where he was greatly influenced by Lier and Friedrich Voltz. Works: View near Brannenburg (1866), Dresden Gallery; Landscape (1867); Evening in Capri (1872); Landscape with Mythological Figures.—Müller, 519.

THOMAS, ALEXANDRE, born at Malmedy, Belgium, in 1820. History painter, pupil of Düsseldorf Academy. Officer of Order of Leopold. Works: Judith; Children of Edward; Solomon's Judgment; Descent from the Cross; Judas on Night before the Crucifixion (1854), Barabbas at the Foot of Calvary (1857), Brussels Museum.—Müller, 519.

THOMAS, CHARLES ARMAND, born in Paris; contemporary. Still-life painter, pupil of Leclaire. Medal, 3d class, 1886. Works: June Flowers (1880); Corner of the Conservatory (1881); The Cellar of Père Jacquemin (1882); Gay Morning (1883); Still-life (1884); At the Studio (1885); Eve of Festival (1886).

THOMAS, GEORGE HOUSMAN, born in London, Dec. 17, 1824, died at Boulogne, France, July 21, 1868. History and portrait painter. began as a wood engraver in London and afterwards in Paris, whence he went to New York to aid in illustrating a pictorial journal. In 1848 he returned to Europe and went to Italy to study; was in Rome during its siege by the French, of which he furnished sketches to the Illustrated London News; and represented that paper in the Crimea in 1854. On his return to London he obtained the patronage of the Queen, for whom he painted Marriage of the Prince of Wales at Windsor, Marriage of the Princess Alice at Osborne, The Princess Royal at the Coronation of the King of Prussia, Distribution of the Victoria Medals, and others. He illustrat-

ed, among other books, Wilkie Collins's "Armadale" and Mrs. Stowe's "Uncle Tom's Cabin."—Redgrave.

Incredulity of St. Thomas, Guercino, Vatican, Rome.

THOMAS, JAN, born at Ypres, baptized Feb. 5, 1617, died in Vienna in 1673. Flemish school; history and genre painter, pupil of Rubens; master of Antwerp guild in 1641; visited Italy, and in 1662 became court painter to Emperor Leopold I. Works: St. Francis adoring Madonna, Carmelite Church, Antwerp; Madonna and Penitent Sinners, Ypres Museum; Painter's Studio, Physician in his Study, Gotha Museum; Triumph of Bacchus (1656), Museum, Vienna; Alchemist, Liechtenstein Gallery, ib.; Reaching for the Purse (2, 1661), Harrach Gallery, ib.; others in Berlin and Kiel Galleries.—Immerzeel, iii. 138; Kramm, iv. 1625; Michiels, viii. 239.

THOMAS, ST., INCREDULITY OF, (John, xx. 25).

By *Cima* da Conegliano, Venice Academy; wood, H. 6 ft. 10 in. × 4 ft. 7 in. Christ, standing under an arched portico, with St. Thomas touching his wound; on other side, St. Magnus; background, landscape with a horseman. Formerly in the Scuola de' Muratori at Venice.—C. & C., N. Italy, i. 242; Zanotto, Pinac. dell' Accad., Pl. 16; Vasari, ed. Mil., iii. 665.

By *Guercino*, Vatican, Rome; canvas, life-size, half-length. Thomas placing his finger on Christ's wound; in background, three disciples. Carried to Paris; returned in 1815.—Landon, Musée, xii. Pl. 4; Pistolesi Vaticano, vi. Pl. 67.

By Johann Friedrich *Overbeck*, Beresford Hope, London; canvas, H. 10 ft. × 5 ft.; signed, dated 1851. Christ and St. Thomas, figures life-size, standing in a landscape, with a mountain in background; the former, with arm uplifted, is speaking to St. Thomas, who approaches reverently but doubtingly. Painted for Church of St. Thomas, Leeds, but not giving satisfaction was sold for £300 to present owner. Exhibited at Royal Academy in 1853, and at the Manchester Exhibition in 1857.—Atkinson, 79.

By *Rembrandt*, Hermitage, St. Petersburg; wood, H. 1 ft. × 11 in. Painted in 1634.—Waagen, Hermitage, 176; Vosmaer, 436.

By Cecchino del *Salviati*, Louvre, Paris; wood transferred to canvas, H. 8 ft. 10 in. × 7 ft. 6 in. Christ, at right, standing amongst

Incredulity of St. Thomas, Cecchino del Salviati, Louvre.

the apostles, shows his wounds to St. Thomas, who kneels before him. Carried to France by Tommaso Guadagni, and placed in Chap-

el of the Florentines at Lyons.—Villot, Cat. Louvre ; Landon, xiv. Pl. 41.

Subject treated also by Girolamo Muziano, Louvre, Paris ; Simone Cantarini, Munich Gallery ; Gerard Honthorst, Madrid Museum ; Bernardo Strozzi, Palazzo Brignoli sale, Genoa ; Padovannino, Eremitani, Padua ; Salvator Rosa, Church della Morte, Viterbo ; Santi di Tito, Cathedral of Borgo San Sepolcro ; Cavaliere Calabrese, Dresden Gallery ; Anton van Dyck, Hermitage, St. Petersburg ; Rubens, Antwerp Museum ; Cima da Conegliano, National Gallery, London ; Alphonse Masson (Salon, 1839) ; Louis Lamothe (1855).

THOMAS AQUINAS, ST., TRIUMPH OF, Benozzo *Gozzoli*, Louvre ; wood, H. 7 ft. 6 in. × 3 ft. 4 in. Above, Christ in glory, surrounded by cherubim, with St. Paul at his right holding a book and a sword, Moses at his left with the tables of the law, and the Evangelists in front ; in the middle, St. Thomas seated between Aristotle and Plato, with Guillaume de St. Amour, doctor of the University of Paris, below them, overcome by St. Thomas's eloquence ; in lower part, Pope Alexander IV., assisted by two chamberlains, presiding over the assembly held in 1256, concerning the mendicant orders, which were attacked by St. Amour and defended by Thomas Aquinas.—Vasari, ed. Mil., iii. 50 ; Villot, Cat. Louvre.

THOMAS OF VILLANUEVA, ST., *Murillo*, Lord Ashburton, London ; canvas, H. 6 ft. 3 in. × 4 ft. 9 in. The saint, represented as a boy six or seven years old, is taking off his garments to supply the wants of four ragged boys ; background, a street with buildings and figures. Painted about 1678 for Convent of St. Augustine, Seville ; sold by Monks to the Prince of the Peace, who presented it to General Sebastiani ; purchased in 1814 by Mr. Baring, an ancestor of present owner. One of the finest Murillos in England. Sketch, Lord Ashburton, The Grange, Hants. Copies : Cadiz Cathedral ; Duc de Montpensier ; Condesa de la Mejorada ; Don Rodrigo de Quirios, Seville. —C. Bermudez, ii. 60 ; Buchanan, Memoirs, ii. 264 ; Ponz, Viage, ix. 136 ; Jameson, Monastic Orders, 202 ; Curtis, 269 ; Waagen, ii. 101.

By *Murillo*, Earl of Northbrook, London ; canvas, H. 4 ft. 3 in. × 2 ft. 5 in. The saint, wearing a mitre and accompanied by an attendant with a crozier, stands in an archway giving alms to a kneeling beggar, who is surrounded by other beggars ; above, the Virgin, seated on clouds, with Jesus in her arms and two children clinging to her lap ; on left, a church, seen through an opening. Painted about 1678 for Chapel of St. Thomas in Convent of St. Augustine, Seville. Louis Philippe sale (1853), £710, to Thomas Baring, uncle of Earl of Northbrook. Ford calls it "one of the finest sketches of Murillo in existence." Lithographed by A. Pinçon. — Curtis, 270 ; Athenæum (1853), 655 ; Gaz. des B. Arts, April, 1875 ; Ch. Blanc, École espagnole.

By *Murillo*, Seville Museum ; canvas, H. 9 ft. 6 in. × 6 ft. 4 in. The Archbishop of Valencia, with mitre and pastoral staff, standing front under a Grecian portico, dropping a coin into the hand of a kneeling beggar ; in foreground, on left, an old woman seated, with a boy standing at her knee ; at right, two other beggars and a nun ; at left, an open book on a table ; background, architecture, with columns wreathed above with a curtain. Painted about 1676 for Capuchin Convent, Seville. Murillo called this his own picture, and it is one of his finest works. —Curtis, 268 ; Jameson, Monastic Orders.

By *Murillo*, Sir Richard Wallace, Bart., London ; canvas, H. 4 ft. 11 in. × 5 ft. The saint, wearing a skull-cap, is giving money to a half-naked beggar sitting on a stone ; he is attended by an ecclesiastic holding a mitre, and another holding a crook ; before him, a boy examining a coin ; at right, a group of beggars ; and at left, architecture. Second manner. Bought by Mr. Irvine from Capuchin Convent, Genoa, and sold to Mr. Wells, of Redleaf, for £1,000 ; sold

at William Wells sale (1848) to Marquis of Hertford for £2,992 10s.—Curtis, 270.

THOMPSON, ALBERT, born at Woburn, Mass., in 1853. Landscape and animal painter; pupil of W. E. Norton. In 1872 and in 1874 he visited Europe, travelling through Great Britain, France, and Italy, and studying in the art galleries of the Continent. Exhibits at the Boston Art Club. Works: Landscape and Cattle; Summer Afternoon; Apple Orchard—Summer; Cattle on a Hillside; Lake Winnipiseogee from Wolfborough; Wood Interior; Study of Italian Boy.

THOMPSON, CEPHAS GIOVANNI, born in Middleborough, Mass., Aug. 3, 1809. Portrait and figure painter, son and pupil of Cephas Thompson, but mostly self-taught. He has painted in Boston, Providence, Philadelphia, New York, and in other cities in the United States. In 1852 visited London, Paris, Florence, and Rome, where he spent seven years. In 1860 he returned to America, and has since lived in New York. An associate of the National Academy. Works: Guardian Angel, C. H. Rogers, New York; Prospero and Miranda, Mr. Wales, Boston; St. Peter delivered from Prison, Ex-Governor Padelford, Providence; Spring and Autumn, C. Sprague. Portraits: Sebastian Cabot (after Hans Holbein), Charles Fenno Hoffman, Historical Society, New York; Dr. Francis; Hawthorne; Dr. Matthews, New York University; Henry T. Tuckerman; William C. Bryant; Mrs. Bryant.

THOMPSON, ELIZABETH. See *Butler*.

THOMPSON, HARRY, born in London; contemporary. Genre and landscape painter, pupil in Paris of Charles François Marchal and Charles Busson. Medal, 3d class, Paris, 1884. Works: Tea à la russe (1876); Sheep (1878); Sheepfold, View at Allery (1879); Flock in Valley of the Somme, Landscape (1880); Corner of the Orchard, Cross Road (1882); Among the Dunes (1883); Old Road in Picardy, A Calvary—Sheep (1884); Corner of the Fortifications of Paris (1885); Old Cemetery at Hocquincourt (1886).

THOMPSON, JEROME, born in Middleborough, Mass., Jan. 30, 1814, died at Glen Gardner, N. J., May 2, 1886. Landscape and figure painter; studied for a short time under his father, Cephas Thompson, and with Morse and Jarvis. Elected an A.N.A. in 1850. Painted in England and France in 1851–52. Works: Land of Beulah; Voice of the Great Spirit; Woodman, spare that Tree (1871); Valley of Baca (1875); Dakota Cañon (1880); Gates Ajar (1881); Spring Trap (1882); Fallen Oak (1883); Indian Prayer (1884); Study from Nature (1886).

THOMPSON, WORDSWORTH, born in Baltimore, Md., May 26, 1840. Genre and history painter, pupil of Charles Gleyre, Lambinet, and Passini, in Paris, 1861–64. Has sketched in Morocco, Algiers, and Spain. Elected an A.N.A. in 1873 and N.A. in 1874. Studio in New York. Works: Moorlands of Au-Fargi (1865); Annapolis in 1776, Academy of Fine Arts, Buffalo; View of Mt. Etna (1869); Desolation (1873); Midsummer's Day on Long Island (1876); By the Sea—Mentone (1877); Review at Philadelphia in Aug., 1777 (1878); The Departure—Episode of Colonial Life in Virginia (1879); May-Day in Fifth Avenue — New York (1880); Halt of a Diligence (1881); Passing the Outposts, Union League Club, New York; Old Stone Church—Sleepy Hollow (1882), T. B. Clarke, ib.; Market Place—Biskra, Moorish Hunters returning to Tangier (1884); Winter Morning's Ride, Advance of the Enemy (1885); In the Port of Algiers (1886).

THOMSEN, AUGUST, born at Glücksburg, Sept. 3, 1813, died at Copenhagen, Sept. 6, 1886. History painter, pupil of Copenhagen Academy, where he won medals in 1837 and 1838. Works: Presentation in the Temple (1841); Christ among the Doctors (1843); Hans Tausen preaching the Gospel, Church of the Holy Ghost, Copenhagen. — Weilbach, 676; Kunst-Chronik, xxi. 750.

THOMSON, HENRY, born at Portsea, July 31, 1773, died there, April 6, 1843. Son of a purser in the navy; pupil of Opie and student in 1790 at Royal Academy; travelled and studied in Italy, and in Vienna and Dresden in 1793–99; became A.R.A. in 1801, and R.A. in 1804. In 1825 succeeded Fuseli as keeper of Academy, but resigned in 1827. Painted historical and fancy subjects and portraits. Works: The Dead Robin (1809), National Gallery; Christ raising Jairus's Daughter (1820); Miranda's First Sight of Ferdinand (1822); Juliet (1825).—Art Union (1843), 147; Cat. Royal Academy; Ch. Blanc, École anglaise; Redgrave; Sandby, i. 326.

THOMSON, Rev. JOHN, born at Dailly, Ayrshire, Sept. 1, 1778, died at Duddingston, Oct. 20, 1840. Called Thomson of Duddingston. Amateur landscape painter, pupil of Alexander Nasmyth; first exhibited in 1808, with the Society of Associated Artists, Edinburgh, to which he contributed one hundred and nine pictures, from 1808 to 1840, inclusive. He was made an honorary member of the Royal Scottish Academy, having refused actual membership on account of his profession. Work: Loch-an-Eilan at Rothiemurchus — Inverness-shire (1835), National Gallery, London.—Art Journal (1883), 78.

THON, SIXT ARNIM, born at Eisenach, Nov. 10, 1817. Genre painter, pupil of Leipsic Academy, then in Weimar of Preller, with whom he visited the Isle of Rügen (1837), the Thuringian Forest (1840), Norway, and the Netherlands; afterwards studied for one year in Antwerp, and after his return to Weimar became instructor at the Grand-ducal School of Design and at the Sophienstift. Works: Adventure of Travel in Norway; Gleaner Woman; Girl with Pitcher; Two Citizens of Antwerp; Musicians in Winter; Sleeping Boy, Christiania Gallery.—Andresen, iv. 62.

THORBURN, ROBERT, born in Dumfries, March, 1818, died at Tunbridge Wells, Nov. 2, 1885. Portrait and figure painter, pupil of Royal Institute, Edinburgh, and of Royal Academy, London, where he first exhibited in 1837; elected an A.R.A. in 1848. Was a successful miniature painter, having among his sitters the Queen (1846) and other members of the royal family, but on introduction of photography painted life-size portraits and ideal figures. Works: The Orphans (1866); Undine, Country Life (1869); John Baptist, Catherine of Aragon (1870); Concealment of Moses (1871); Rebekah at Well (1873); In the Meadow on the Hillside (1874); Christian descending the Hill Difficulty (1876); Slough of Despond (1878); The Two Marys at the Tomb (1879); Rediviva (1880); Bonbons, The Fates, Eastern Water Carrier, Angel's Whisper (1882); Queen Catherine on the Eve of her Divorce, Babes in the Wood, Game of Chess (1883).—Athen., Nov. 7, 1885, 610; Sandby, ii. 221.

THOREN, OTTO VON, born in Vienna in 1828. Animal and landscape painter, studied in Brussels and Paris, taking up painting in 1857, after having served in the Austrian army in the campaigns of 1848–49; returned to Vienna in 1865 and afterwards settled in Paris. One of the best of living animal painters. Member of Vienna and St. Petersburg Academies. Medals: Paris, 1865; Munich, 1869; Vienna, 1882. Order of Francis Joseph; Russian Order of Vladimir. Works: Death of Gustavus Adolphus at Lützen (1856); Horse in Stable, Cleaning the Horse (1857); Mare with Foal (1858), Königsberg Museum; After Battle (1859); Cows at Pasture, Horses Ploughing (1861); Cattle Thieves, Horse Thieves (1865); Autumn Morning in Flanders, Ploughing Oxen in Slovenia (1866); Near the Wolf (1870), Vienna Academy; The Forsaken Ones, Approaching Storm, Too Late (1867); Pasture in Normandy (1873); Cows attacked by Wolves, Museum, Vienna; Wood Landscape with Hungarian Oxen, Two Hungarian Peasants on Horseback, Czernin Gallery, ib.; Equestrian Portrait of Emperor

Francis Joseph (1866).—Wurzbach, xliv. 261; Zeitschr. f. b. K., iv. 114; vi. 213; ix. (Mittheilungen, ii. 11).

THORNDYKE, GEORGE QUINCY, born in Boston in 1825. Landscape and marine painter; studied in Paris in 1847. Professional life spent in Newport. An associate of the National Academy, but rarely exhibits. Works: Lily Pond; Swans in Central Park; The Dumplings—Newport; Wayside Inn; View near Stockbridge—Mass.; Longwood Marshes (1885).

THORNHILL, Sir JAMES, born at Melcombe Regis in 1676, died at Thornhill, near Weymouth, May 13, 1734. Pupil in London of Thomas Highmore; was patronized by Queen Anne, who made him her sergeant painter. When foreign painters, such as the Riccis, Laguerre, and La Fosse, were patronized, and native talent decried, he decorated walls and ceilings of public and private buildings with mythological and historical compositions, for which he was but poorly remunerated at so much per square yard. Of these the most important are eight compartments of the cupola at St. Paul's, the great hall at Blenheim, the ceiling and walls of the hall at Greenwich Hospital, and a saloon and hall at Moor Park, Herts. His Finding of the Law, an easel picture, is at All Souls' College, Oxford. His portrait of Sir Isaac Newton in his Old Age belongs to Lord Portsmouth. In 1720 he was knighted by George I., the first native painter, it is said, to receive that distinction. In 1724 he endeavoured to found a Royal Academy of Art, and failing, opened a drawing academy in his own house.—Taylor, Fine Arts in Great Britain (London, 1841); Redgrave; Sandby, i. 13; Portfolio (1872), 66.

THREE AGES, Lorenzo *Lotto*, Palazzo Pitti, Florence; wood, H. 2 ft. × 2 ft. 6 in. Three figures, half-length, the middle one a youth in a black cap, with a sheet of music in his hand; to right, a middle-aged bearded man; to left, a bald-headed, gray-bearded man. Look like portraits; handled with Giorgionesque skill.—C. & C., N. Italy, ii. 502; Gal. du Pal. Pitti, i. Pl. 47.

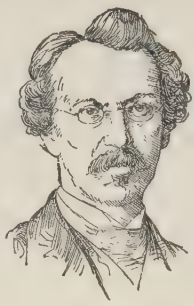
By *Titian*, Bridgewater House, London; canvas, figures less than life-size. A shepherd lover beneath a tree is taught by a maiden crowned with flowers to place his fingers on the stops of the reed-pipe; in the middle ground Cupid stepping over the forms of two sleeping children; in the distance an old man dreaming over a pair of skulls on the ground. Painted about 1518 for Giovanni di Castelli, a gentleman of Faenza; passed through the hands of the Cardinal of Augsburg into the collection of Queen Christina of Sweden; thence into the Orleans Collection, from which purchased by the Duke of Bridgewater. Copies in Palazzo Doria and Palazzo Borghese, Rome; another belonging to Earl Dudley. Engraved by Ravenet.—Vasari, ed. Mil., vii. 435; C. & C., Titian, i. 204; Waagen, Treasures, ii. 31; Cab. Crozat, ii. Pl. 145.

THREE VIRTUES, Raphael. See *Prudence*, Fortitude, and Temperance.

THUILLIER, PIERRE, born at Amiens, June 17, 1799, died there, Nov. 19, 1858. Landscape painter, pupil of Watelet and of Gudin, and a close student of nature. Medals: 3d class, 1835; 2d class, 1837; 1st class, 1839; L. of Honour, 1843. Works: Valley of the Drac, Ruins of Castle of Champ (1835), Amiens Museum; Entrance to a Forest in the Ardennes (1836), Lyons Museum; Rocks of Freilly (1836), Amiens Museum; Timber near Château Rénard, Boulogne-sur-Mer Museum; Ancient Abbey of Doue (1837), Duc d'Aumale; Castle and Bridge of Voute-sur-Loire (1838), Puy Museum; Ancient Tiburtine Road near Tivoli (1843); The Puyen-Velay (1844); River Duralle near Thiers (1845), Lyons Museum; Elbiar near Algiers, Spring in the Mountains of the Var (1848); Pasture in the Mountains of Dauphiny (1853), bought by Napoleon III.; Lake of Annecy (1854), Geneva Museum; Valley of Thuily in Dauphiny. His daughter Louise (Mme. Mornard), born at Amiens in 1829, is also a

landscape painter. Medal, 3d class, 1847. Works: Entrance to Desert; Views in North Africa; Fog on Coast of Normandy (1857); Portraits of Arab Sheiks.—Meyer, Gesch., 767.

THULDEN (Tulden), THEODORUS VAN, born at Bois-le-Duc, baptized Aug. 9, 1606, died there about 1676. Flemish school; history and genre painter, pupil of Abraham Blyenberch and of Rubens; master of Antwerp guild in 1625, its dean in 1639–40; spent some time in Paris (about 1632–34 and 1647), worked at Luxembourg and Fontainebleau; returned to Antwerp in 1635, and married the daughter of Henry van Balen; called to The Hague in 1648, to decorate the Palace in the Wood. Works: Christ appearing to the Virgin, Louvre; do. (1660), Copenhagen Gallery; Time and the Fates, Mystical Subject (1647), Grenoble Museum; Martyrdom of St. Adrian, St. Michael's, Ghent; Mother's Jewels (1647), Museum, Tournay; Christ on his Way to Calvary, Cathedral, ib.; Two Sketches for Triumphal Arch, Antwerp Museum; Christ at the Pillar, Flemish Wedding, Brussels Museum; Triumph of Galatea, Berlin Museum; Game Vender, Peasant Woman with Fruit Basket (both with Jan Fyt), Darmstadt Museum; Marriage of St. Catherine, Germanic Museum, Nuremberg; Thetis wreathing Peleus (1664), Amalienstift, Dessau; Finding of Moses, David bringing the Head of Goliath to Jerusalem, Schwerin Gallery; Reconciliation of Jacob and Esau, Visitation, Allegory (1654), Museum, Vienna; A Triumphal Progress, Herodias with Head of St. John, Liechtenstein Gallery, ib.; Christ in the House of Simon, Wiesbaden Gallery; Orpheus charming the Animals, Discovery of Purple, Madrid Museum.—Ch. Blanc, École flamande; Kramm, vi. 1620; Kugler (Crowe), ii. 311; Michiels, viii. 116; Van den Branden, 771; Zeitschr. f. b. K., xiv. 342.

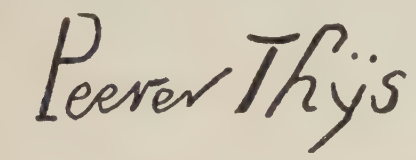


THUMANN, PAUL, born at Tschacksdorf, Lusatia, Oct. 5, 1834. Genre painter and illustrator, pupil of Berlin and (under Julius Hübner) Dresden Academies; worked in Leipsic as an illustrator in 1860–63, then studied in Weimar under Pauwels; visited Italy (1865), England (1866), and France (1867), and became professor at the Weimar Art School in 1866, at Dresden Academy in 1872, and at Berlin Academy in 1875. Gold medal, Berlin, 1879. Works: Departure of the Bride (1868); Luther's Wedding, Bamberg Art Union; Squire George with the Swiss Students at Jena; Four Scenes in Life of Luther, Wartburg near Eisenach; Return of the Germans after Battle in Teutoburg Forest (1883), Baptism of Wittekind (1884), Gymnasium, Minden; Inattentive Scholar, Stettin Museum; Illustrations to Goethe's "Wahrheit und Dichtung," Chamisso's and Heine's Poems, Voss's "Luise," Shakespeare's "Midsummer Night's Dream," Tennyson's "Enoch Arden."—Rosenberg, Berl. Malersch., 314; Graph. K., ii. 49, 94; Kunst-Chronik, xxi. 4; Zeitschr. f. b. K., xix. 19; xxi. 38.

THUSNELDA. See *Germanicus*.

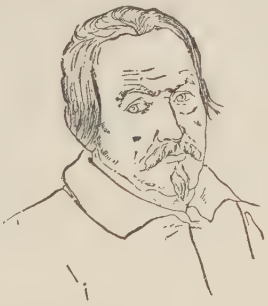
THYS (Tyssens), PEETER, the elder, born in Antwerp in 1624, died there between June 2, 1677, and Feb. 14, 1679. Flemish school; history and portrait painter, in manner of Van Dyck, pupil of A. Deurwaerder. Master of the guild in 1644–45, and dean in 1660. His historical pictures also show the influence of Gaspard de Craeyer. Was painter to the Emperor Leopold. Works: Apparition of Christ, Apparition of the Virgin, St. Francis receiving Indulgence, Icarus and Dædalus, Two Portraits, Antwerp Museum; Adoration of the Host, St. James's

Church, Antwerp ; Martyrdom of St. Benedict, and Portrait, Brussels Museum ; Temptation of St. Anthony, Conversion of St. Hubert, Consolation of St. Sebastian, Ghent Museum ; Pietà, Basle Museum ; Marriage of St. Catherine, Copenhagen Gallery ; Achilles with Lycomedes, Stockholm Museum ; Portrait of David Teniers the younger, Old Pinakothek, Munich ; Venus bewailing Adonis, Vienna Museum ; Vulcan and Venus surrounded by various Weapons, Varus with do., Hermannstadt Museum ; Mercury and Herse (1664), Wörlitz Gallery. His son, Pieter Paul (born, 1652), was also a painter.—Kramm, vi. 1629 ; Kugler (Crowe),



ii. 309 ; Michiels, ix. 13 ; Rooses (Reber), 329 ; Van den Branden, 934 ; Zeitschr. f. b. K., xiv. 319.

TIARINI, ALESSANDRO, born in Bologna, March 20, 1577, died there, Feb. 8, 1668. Bolognese school ; pupil in Bologna of Prospero Fontana, and of Bartolommeo Cesi ; fled, on account of a quarrel, to Florence, where he studied with Passignano and assisted Poccetti. After painting in Pisa, Pescia, and other places, returned to Bologna, and improved his style by studying the works of the Carracci. His Miracle of St. Dominic, in S. Domenico, and his Presentation in the Temple, in S. M. de' Servi, established his reputation, and he soon had many commissions in Reggio, Modena, Cremona, Ferrara, and other cities, which brought him fame and fortune. His early pictures are in the style of Passignano ; his later ones show the influence of Lodovico Carracci. He was of a melancholy disposition, and his subjects are generally pathetic and treated in sombre colours, but admirably harmonized. Among his best easel pictures are : Marriage of St. Catherine, St. *Catherine* in Ecstasy, Madonna in Glory and Saints, Deposition, Bologna Gallery ; Deposition, Brera, Milan.—Malvasia, ii. 119 ; Lanzi, iii. 117 ; Ch. Blanc, École bolonaise ; Burckhardt, 764, 785, 788, 791 ; Lavice, 16, 154.

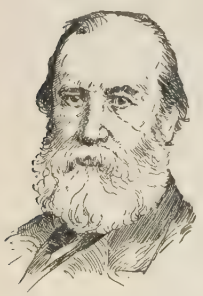


TIBALDI, PELLEGRINO, Marquis of Valdelsa, born at Valdelsa, near Milan, in 1532, died in Milan in 1592. Bolognese school ; real name Pellegrino di Tibaldo de' Pellegrini ; sometimes called Pellegrino da Bologna ; son of a poor mason, who removed to Bologna when his son was young. After studying in Bologna, Pellegrino went to Rome in 1547 and assisted Perino del Vaga in the Castle of St. Angelo, and Daniele da Volterra in Trinità de' Monti. He studied carefully the works of Michelangelo, and imitated his style so successfully that he was called by the Carracci, Michelagnolo Riformato (the reformed Michelangelo). In 1550 he returned to Bologna, where he executed some admirable works in the Palazzo Pozzi (now Palazzo dell' Instituto) and in various churches, and won reputation both as a painter and an architect. In 1586 he went, on the invitation of Philip II., to Spain, where, during the following nine years, he executed a great number of mural paintings in the Escorial, the pictures of Federigo Zucchero having been expunged to make room for them. He returned to Milan wealthy and ennobled by the King. Domenico Tibaldi (1541–83), painter, engraver, and architect, was his brother, and not his son, as Malvasia says. Works : St. Cecilia, Museum, Vienna ; Adoration of the Shepherds, Liechtenstein Gallery, ib. ; Mar-

riage of St. *Catherine*, Bologna Gallery.—Vasari, ed. Mil., vii. 416; Malvasia, i. 133; Burckhardt, 68, 761; Ch. Blanc, École bolonaise.

TIBERIO D' ASSISI, beginning of 16th century. Umbrian school; probably pupil of Perugino, but not mentioned by Vasari. A painter of less power than Eusebio di San Giorgio. His best fresco, a Madonna, is in S. Martino, near Trevi. He painted also a Madonna and Saints (1510), in S. Francesco, Montefalco, and a Madonna with Angels and Saints, in S. Domenico, near Assisi. The latest date connected with him is 1524.—C. & C., Italy, iii. 342; Ch. Blanc, École ombrienne.

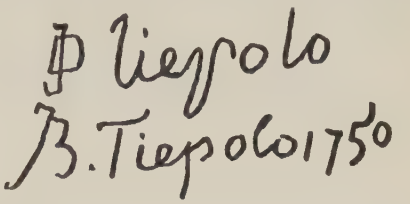
TIDEMAND, ADOLF, born at Mandal, Norway, Aug. 14, 1814, died in Christiania, Aug. 25, 1876. Genre painter, pupil in 1832–37 of Copenhagen Academy, then of Düsseldorf Academy under Hildebrandt and Schadow; went in 1842 to Munich, thence to Rome, and returned during the same year to Norway, where he executed several orders from the King, and painted portraits for the University of Christiania; in 1846–48 he lived again in Düsseldorf, where he settled permanently in 1849, spending the summer months usually in Norway. Contributed essentially by his excellent works to the fame of the Düsseldorf school, and was made professor. Member of Christiania, Stockholm, Copenhagen, Berlin, Dresden, Vienna, Amsterdam, and Rotterdam Academies. Medals in Berlin, 1848; Paris, 1855; Besançon; Vienna, 1873, etc. Swedish Order of Vasa; Norwegian Order of Olaf; Prussian Order of Red Eagle; L. of Honour. Works: Gustavus Vasa addressing the Dalecarlians, (1841); Norwegian Christmas Custom, Family Scene, Peasants' Church (1846); Catechising in Country Church, Sad News, Domestic Scene (1847); The Haugians (1848), Düsseldorf Gallery; replica (1852), Lonely Old Couple (1849), Christiania Gallery; Bridal Sail on Hardanger Fjord (1848), Christiania Art Union; replicas, Lord Ellesmere, London, and Dr. Lessing, Berlin; Norwegian Peasant Life (cycle of ten, 1850), Castle Oscarshall near Christiania; Evening on Norwegian Lake (1851), National Gallery, Berlin; Farewell of Norwegian Emigrants (1851), Leipsic Museum; Night Fishing (1851), Vienna Art Union; Funeral on Sogne Fjord (1852), Marquis of Lansdowne (last three, together with Hans Gude); Neighbour's Advice, Letter from America (1852); Norwegian Sunday (1851), Wolf Hunter relating his Adventures (1853), Funeral in Norway (1854), Ravené Gallery, Berlin; Wolf Hunter (1855), Hamburg Gallery; Grandmother's Tale, Wounded Bear Hunter (1856), Vienna Museum; Visitation of the Sick (1860), Christiania Gallery; Adorning the Bride (1860); Grandmother's Spectacles (1861); Last Communion of Old Norwegian Peasant (1863), Königsberg Museum; Duel at Wedding Feast (1864); Grandmother's Bridal Crown (1865), Carlsruhe Gallery; Fanatics (1866); Baptism of Christ (1869), Trinity Church, Christiania; Four Scenes from Popular Life (1870); Resurrection (1871); Farewell of a Dying Man (1872); Wedding Procession crossing Brook (1873), Mr. Forbes, London; Laplanders hunting Reindeer (1873); Christ (1875); Landing of Colonel Sinclair at Romsdaelen in 1612 (1876, the landscape by Morten Müller).—Blanckarts, 117; Cat. Christiania Gallery (1885), 98; Illustr. Zeitg. (1876), ii. 337; Kunst-Chronik, xii. 5; Graph. K., i. 60; Land und Meer (1874), ii. 766; Wolfg. Müller, Düsseldf. K., 305; Springer, Gesch., 165; Wiegmann, Zeitschr. f. b. K., xiv. 393.



TIDEY, HENRY F., born at Worthing, Jan. 7, 1815, died in London, July 21, 1872. Portrait and subject painter in water-colours; son and pupil of John Tidey, who kept an academy at Worthing. Began as a portrait painter in oils, having among his sitters members of the royal family and

other noted persons; afterwards devoted himself to water-colours, and in 1858 became an associate and in 1859 a full member of the Institute of Painters in Water Colours. Works: Feast of Roses (1859, bought by Queen); Queen Mab (1860); Dar Thule (1861); Christ blessing Little Children, Saxon Captives at Rome (1863); Night of the Betrayal (1864); Sardanapalus (1870); Seaweeds, Flowers of the Forest (1871); Castles in the Air (1872). His brother, Arthur Tidey (born, 1808), is a miniature painter.

TIEPOLO, GIOVANNI BATTISTA, born in Venice, April 16, 1696, died in Madrid, Mar. 27, 1770. Venetian school; pupil of Gregorio Lazzarini; afterwards influenced by Giovanni Battista Piazzetta, and still more by Paolo Veronese, whose equal he was reputed to be, in the decadence of Venetian art, though he was very far from being so as a colourist. But he has been rightly called the last great decorative painter of the Venetian school. After painting frescos in Milan and other Italian cities, he went to Wurzburg in 1750, and on his return to Venice (1753) was appointed first director of the Academy of Painting. In 1761 he was called to Spain by Charles III., became a favourite at the court of Madrid, and executed, with the assistance of his son, Giovanni Domenico (born, 1726, died after 1777), frescos in the royal palace with such success as to excite the jealousy of Raphael Mengs, then court painter. Tiepolo produced some showy pictures, of which one of the best is the Banquet of Cleopatra, Hermitage, St. Petersburg. Other works: Last Supper, Louvre; Martyrdom of St. Agatha, three others, Berlin Museum; Christ instituting the Eucharist (1753), Copenhagen Gallery; Baptism of Clovis, Darmstadt Museum; Presentation in the Temple, Dresden Museum; Wedding of Noble Lady, Städel Gallery, Frankfort; Adoration of the Magi (1753), Two Scenes in the Story of Iphigenia, Old Pinakothek, Munich; Conception,



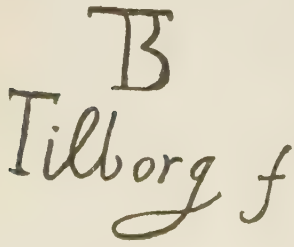
Last Supper, Car of Venus, Madrid Museum; Glory of Spain, Royal Palace, Madrid; Triumph of Aurelian, Turin Gallery; Crowning with Thorns, Triumph of Ferdinand III., New York Museum; Finding of Moses, National Gallery, Edinburgh; Saints in Adoration, Verona Gallery; Ferdinand overthrowing the Moors, Buda-Pesth Gallery; Diana and Apollo on Clouds, Diana on Clouds, Angels floating on Clouds, Dulwich Gallery.—Ch. Blanc, École vénitienne; Dohme, 2iii.; Burckhardt, 270, 751, 776, 799; Cat. Dulwich Gal. (London, 1880), 164; Zeitschr. f. b. K., xi. (Mittheilungen, iv. 43); xiv. 161, 198; xviii. 232.

TIESENHAUSEN, PAUL VON, Baron, born at Idser, Esthonia, Jan. 10, 1837, died in Munich, Nov. 24, 1876. Marine painter, pupil in Munich of Millner, then of the Academy and of Lier. Works: Sea Harbour at Nightfall, Stuttgart Museum; Ebb-Tide; Norse Night; View in Heligoland; Coast of Esthonia; Agitated Sea; Bomarsund; Ebb in North Sea.—Illustr. Zeitg. (1876), ii. 488; Kunst-Chronik, xii. 364.

TIFFANY, LOUIS COMFORT, born in New York, Feb. 18, 1848. Figure, landscape, and decorative painter pupil of, Inness, Colman, and in Paris of Léon Belly; he has sketched and painted in Spain, Italy, Switzerland, Africa, France, and England. Member of Society of American Artists. Elected an A.N.A. in 1871; N.A., 1880. Studio in New York, where he devotes himself largely to decorative painting. Works in oil: Dock Scene—Yonkers (1869);

Fruit Vender—under the Sea-Wall at Nassau (1870); Street Scene in Tangier (1872); Market Day outside the Walls—Tangier (1873); Study at Quimper—Brittany (1877); Duane Street—New York (1878); Algerian Caravan, F. Harper, New York; Harvesting (1879); Bow-Zarea—Algiers; Gray Day—Mentone (1880); Reaper (1881); Old Fort—St. Augustine, Study at St. Augustine (1883). Water-colours: Meditation (1872); Merchant of the East (1874); Shop in Switzerland, Old and New Mosques at Cairo, Lazy Life in the East (1876); Palace of the Pasha Ali Ben Hassein—Algiers (1877); Cobblers at Boufarik, Market Day—Morlaix (1878).—Sheldon, 177.

TILBORCH (Tilborgh, Tilburg), EGIDIUS or GILLES VAN, born in Brussels in 1625, died about 1678 (?). Flemish school; genre painter, supposed pupil of David Teniers the younger; master of the Brussels guild in 1654, its president in 1663–64. He was a close imitator of Brouwer. Works: Cavalcade of Princes, Brussels Museum; Village Fête, Lille Museum; Repast of Painters, Hague Museum; Flemish Interior, Rotterdam Museum; Cobbler's Repast, Copenhagen Gallery; Boy stealing Purse from Man's Pocket, Darmstadt Museum; Dutch Wedding, Dresden Gallery; Bagpiper, Hautboy Player, Gotha Museum; Peasants at the Inn (1657), Kunsthalle, Hamburg; Tavern Scenes (2), Old Pinakothek, Munich; Repast in Open Air, Oldenburg Gallery; Guard-Room; Company of Peasants, Smoker, Rustic Meal, Hermitage, St. Petersburg; Old Woman with Basket, Czernin Gallery, Vienna.—Charles Blanc, École flamande; Kramm, vi. 1633; Kugler (Crowe), ii. 329; Michiels, ix. 183.



TILENS (Tilen), JAN, born in Antwerp, baptized April 6, 1589, died there, July 25, 1630. Flemish school; landscape painter, in the manner of Lucas van Uden, probably identical with Hans Tielens, master of Antwerp guild in 1612. Works: Valley with Diana and Nymphs, Berlin Museum; Mountainous Landscape, Vienna Museum.—Meyer, Gemälde köngl. Mus., 463; Van den Branden, 657.

TILIUS, JAN VAN, born at Bois-le-Duc, beginning of 17th century, died after 1681. Dutch school; genre painter, pupil of P. van Slingelandt and of Caspar Netscher. Works: Woman offering a Rose to a Man, Ferdinandeum, Innsbruck; Bagpiper (1680), Vienna Museum; Young Woman Sewing (1681), Dresden Gallery.—Kramm, vi. 1633.

TILTON, JOHN ROLLIN, born in Loudon, N. H., in 1833. Landscape painter, self-taught. Professional life spent in Italy, where he has studied chiefly the Venetian masters. Has exhibited in London (1871), New York, and Boston. Studio in Rome. Works: Venetian Fishing Boats; Palace of Thebes (1873); Lagoons of Venice (1876); Como, Venice, Martin Brimmer, Boston; Rome from the Aventine (1878), Corcoran Gallery, Washington; Island of Philæ, Samuel Hawk Collection, New York.—Tuckerman, 558; Graves, 234.

TIMÆNETUS, painter, date unknown. His pictures of a Wrestler, and a Water-Carrier, in a building near the Propylæa, Athens, are mentioned by Pausanias (i. 22, 7).

TIMAGORAS, Greek painter, of Chalcis, latter half of 5th century B.C. He defeated *Pancenus* in a pictorial competition at the Pythian Games, and celebrated his victory in a poem.—Pliny, xxxv. 35 [58].

TIMANTHES, a celebrated Greek painter, contemporary and rival of Zeuxis and Parrhasius, native of Cythnus, about 400 B.C. Pliny says (xxxv. 36 [74]) that his pictures suggested more than they actually expressed, and showed a genius even greater than the art with which they were painted. Five only of his works are known: The

Contest of Ajax and Ulysses for Arms of Achilles, with which he won the prize in competition with *Parrhasius;* The Death of Palamedes; a Hero preserved in the Temple of Peace at Rome; Sleeping Cyclops, a small picture in which the subject was made to appear gigantic by the introduction of some satyrs measuring his thumb with a thyrsus; and the Sacrifice of Iphigenia, one of the most famous of ancient paintings. In this picture, which was painted in competition with *Colotes* of Teos, the artist represented Agamemnon veiled, because, most critics say, he felt a father's grief to be beyond the power of his art; but it seems more reasonable to believe that he did so in obedience to that truly Greek sentiment which demanded a certain dignity and reserve in treating the most tragic subjects. The features of the King, distorted with grief, would have violated this feeling, and an impassive countenance would have exposed the painter to the charge of coldness. Wisely, then, he hid it from sight and left its workings to the imagination. This picture is spoken of by Cicero (Orat., 22), by Quintilian (ii. 13), and by Valerius Maximus (viii. 11, ext. 6). Timanthes probably took the hint of veiling Agamemnon from Euripides (Iphig. Aul., 1550). A supposed imitation of this picture was found on a house wall at Pompeii (Mus. Borb., iv. 3).

TIMANTHES, painter, of Sicyon, 3d century B.C. Plutarch praises (Arat., 32) his picture of the Battle of Pelleni, in which Aratus won a victory over the Ætolians (240 B.C.).

TIMARETE, painter, daughter of Micon the younger. She painted a Diana, preserved at Ephesus, said by Pliny (xxxv. 40 [147]) to have been in a very ancient style of art.

TIMBAL, LOUIS CHARLES, born in Paris in 1822, died there, Nov. 20, 1880. Sacred history painter, pupil of Drolling. Medals: 2d class, 1848, 1857, 1859; 1st class, 1861; L. of Honour, 1864. Works: Christ carried to Tomb, Virgin and Magdalen at Foot of the Cross (1848); Christ's Agony on Mount of Olives (1849); St. John the Apostle at Ephesus (1851); Captive Jews in Babylon, Resurrection of Jairus's Daughter (1852); Madonna (1853); Christ bearing his Cross, and Portrait of Cardinal Donnet (1855); The Church Triumphant, Pierrefitte (1857); Obsequies of a Christian Martyr (1857); Madame d'Oseville, and Virgin at Foot of Cross (1858); Mass at St. Peter's (1859); St. John at Ephesus, Lyons (1860); The Studio (Princess Mathilde), St. Rose of Viterbo (1861); Chapel of St. Geneviève at St. Sulpice (1862–64); Chapel of the Catechism at St. Étienne du Mont (1865); A Venetian (1865); The Muse and the Poet (1866), Louvre; The Agony of our Lord (1867), Luxembourg Museum; mural paintings (1873–76), Church of the Sorbonne; four pictures (1877), Chapel of the Novitiate, Rennes; Burial of our Lord (1878); Presentation of the Virgin, Church of Incarville, Eure; Portraits of Vicomte Delaborde, Church Levêque, Émile Saisset, Duke and Duchess de la Rochefoucauld, Duchess de Mirepoix, and M. G. des Seguins.—Meyer, Gesch., 364; Larousse; L'Art (1880), xxiii. 216; Ch. Timbal, Notes et causeries sur l'Art, with a notice of his life and works by the Vicomte H. Delaborde (Paris, 1881).

TIMOCLEA BEFORE ALEXANDER, *Domenichino,* Louvre; canvas, oval, H. 3 ft. 9 in. × 4 ft. 11 in. Alexander, on a throne before a tent, surrounded by guards, gives her freedom to Timoclea, who is led before him by a Thracian soldier, and restores her children to her; in background, at right, Alexander's troops entering Thebes (Bœotia). Collection of Louis XIV., who bought it in 1685. Engraved by Delignon. —Villot, Cat. Louvre; Musée français, i. Part 1; Filhol, ix. Pl. 643; Landon, Vies, Pl. 111.

TIMOMACHUS, a famous Greek painter, of Byzantium, probably 1st century B.C., though some place him earlier. Pliny says (xxxv. 40 [136]) that Julius Cæsar bought his two pictures, Ajax, and Medea, for

eighty talents, and placed them in the Temple of Venus Genetrix. The Ajax depicted the hero in his madness, in a sitting posture, contemplating suicide (Philos., Vit. Apol., ii. 10; Ovid., Trist., ii. 525). In the other, which is highly praised by the ancient writers, Medea was represented meditating the murder of her children, but hesitating between the impulses of revenge for her wrongs and of pity for her offspring. Other works of Timomachus mentioned by Pliny (l. c.) are an Orestes (Anthol. Gr., iv. 183, 306), an Iphigenia in Tauris, a Lecythion, and the Gorgon (Medusa slain by Perseus).

TIMOTEO DA URBINO. See *Vite*, Timoteo.

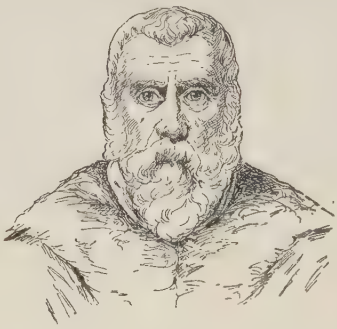
TIÑOSO, EL. See *Elizabeth* of Hungary, St.

TINTI, GIAMBATTISTA, born in Parma about 1560, died before 1620. Lombard school; pupil of Orazio Sammacchini, but studied Pellegrino Tibaldi, and when he returned to Parma took as his models the works of Correggio and of Parmigianino. He was the last of the painters of the old school at Parma. Works: Magdalen, Parma Gallery; Mystery of the Passion, Louvre.—Lanzi, ii. 412; Ch. Blanc, École lombarde; Lavice, 256.

TINTORETTA, LA, born in 1560, died in 1590. Venetian school. Marietta Robusti, daughter and pupil of Jacopo Robusti, called Tintoretto. Acquired a considerable reputation as a portrait painter.—Ridolfi, Marav., ii. 259; Ch. Blanc, École vénitienne.

TINTORETTO, DOMENICO, born in Venice in 1562, died there in 1637. Venetian school; son and pupil of Jacopo Robusti, called Tintoretto. Followed in his father's footsteps, but was inferior to him in invention and in colouring. More successful in portraits than in historical painting, but executed some large commissions in the Palazzo Ducale, Venice; among them, Naval Battle at Salvore, Conquest of Constantinople by Crusaders (1204), and Surrender of Zara.—Ch. Blanc, École vénitienne.

TINTORETTO, JACOPO, born in Venice, Sept. 29, 1518, died there, May 31, 1594. Venetian school. Real name Jacopo Robusti; son of a silk dyer (tintore), whence called Il Tintoretto. Pupil of Titian, who is said to have discharged him because he feared in him a future rival; but this is not probable, as Titian was nearly sixty years old at the time. Adopting as his motto Titian's colouring and Michelangelo's drawing, Tintoretto won a reputation second to none in his time; but whether he actually attained the high standard of excellence which he had set for himself is a question on which critics are divided. All, however, unite in regarding him as one of the greatest of masters in composition, drawing, and colour, and Ruskin places him above Titian and beside Michelangelo. Recognizing the unequal merit of his works, the Venetians said that there were three Tintorettos—one of bronze, one of silver, and one of gold; and Annibale Carracci said that, if sometimes equal to Titian, he was often inferior to Tintoretto. With a rapidity of execution which procured him the nickname of Il Furioso, he covered walls and ceilings with vast compositions, some of which are so slight in treatment and wanting in finish that they are little more than decorations, though often grand in design and marvellous in effects of light and shade. His *Paradise*, Palazzo Ducale, is the largest picture on canvas in existence. One of his most famous pictures is the Miracle of St. *Mark*, in the Venice



Academy. Tintoretto often treated sacred themes with a coarse realism unworthy of religious art, as in The Pool of Bethesda, and The Last Supper, in the Scuola di S. Rocco, Venice; but his mythological pictures are conceived more in harmony with their subjects. He was fond of painting the nude, and his female figures are charming. His portraits are masterly, rich in colour, and (those of old men especially) life-like. Many of the pictures assigned to him in European galleries are not genuine. Venice contains many undoubted originals, among which are: *Bacchus* and Ariadne, *Mercury* and Graces, *Minerva* repelling Mars, Forge of *Vulcan*, SS. *Andrew* and Jerome, St. *George* and Dragon, Siege of *Zara*, Triumph of *Venice*, Battle of Lepanto, *Paradise*, Palazzo Ducale; Death of *Abel*, Expulsion from *Eden*, Academy; *Annunciation* (2), *Ascension*, *Assumption*, Pool of *Bethesda*, *Christ* in the Garden, Baptism of *Christ*, *Circumcision* of Christ, *Christ* before Pilate, Temptation of *Christ*, Procession to *Calvary*, *Crucifixion*, *Ecce* Homo, Elijah at Brook Cherith, *Ezekiel's* Vision, *Fall* of Man, *Flight* into Egypt, Sacrifice of *Isaac*, *Jacob's* Dream, *Jonah*, Joshua, *Last* Supper, Raising of *Lazarus*, *Magdalen*, Adoration of *Magi*, Fall of *Manna*, St. *Mary* of Egypt, *Massacre* of Innocents, *Miracle* of Loaves and Fishes, *Moses* striking the Rock, *Plague* of Serpents, *Resurrection*, St. *Roch*, St. *Roch* in Glory, St. *Roch* in Heaven, St. *Sebastian*, Adoration of *Shepherds*, *Visitation*, Scuola di S. Rocco; Martyrdom of St. *Agnes*, *Last* Judgment, *Moses* on the Mount, Presentation of Virgin, do. of Jesus, S. M. dell' Orto; Temptation of St. *Anthony*, *Last* Supper, S. Trovaso; Ascension, *Christ* with Saints, S. M. Zobenigo; Baptism of *Christ*, S. Silvestro; *Christ* washing Disciples' Feet, S. Moisé; *Presentation*, *Circumcision*, S. M. del Carmine; Discovery of *Cross*, S. M. Mater Domini; *Crucifixion*, *Resurrection*, Descent into *Hades*, S. Cassiano; *Crucifixion*, *Madonna* with the Camerlenghi, SS. Giovanni e Paolo; Martyrdom of SS. Damian and Cosmo, Fall of *Manna*, *Last* Supper, Coronation of *Virgin*, *Resurrection*, Martyrdom of St. *Stephen*, S. Giorgio Maggiore; St. *Demetrius*, S. Felice; *Entombment*, S. Francesco della Vigna; Landscape, St. *Roch* in the Desert, St. *Roch* in Campo d' Armata, Finding Body of St. *Roch*, St. *Roch* in the Hospital, St. *Roch* before the Pope, Church of S. Rocco; St. Mark rescuing a Saracen, Removal of Body of St. Mark, Libreria Vecchia; *Marriage* at Cana, S. M. della Salute. Among the works of Tintoretto in other cities are: Baptism of *Christ*, Procession to *Calvary*, St. *Jerome*, *Muses* on Parnassus, *Susanna* at the Bath, Vienna Museum; *Christ* on the Cross, Turin Gallery; *Concert* of Women, *Fallen* Angels, *Knight* and Two Women, *Madonna* with Saints, *Madonna* with Saints, *Muses* and Graces on Parnassus, *Woman* taken in Adultery, Dresden Gallery; *Deposition* from Cross, *Madonna*, *Resurrection*, *Venus* with Cupid and Vulcan, Palazzo Pitti, Florence; *Entombment*, Parma Gallery; *Ecce* Homo, Munich Gallery; *Esther* and Ahasuerus, *Muses* in Olympus, Hampton Court, England; St. *George* and Dragon, National Gallery, London; St. *George* and Dragon, Birth of *John* Baptist, *Perseus* and Andromeda, Hermitage, St. Petersburg; Joseph and Potiphar's Wife, Finding of Moses, Judith, Baptism of Christ, Tarquin and Lucretia, and portraits, Madrid Museum; *Leda* and Swan, Norton Collection, England; *Luna* and the Hours, *Madonna*, St. *Mark*, Berlin Museum; *Milky* Way, Cobham Hall, England; *Paradise*, *Susanna* at the Bath, *Tintoretto* (portrait), Louvre, Paris. Tintoretto painted many fine portraits, one of the best of which is that of a young Venetian in the gallery at Cassel.—Vasari, ed. Le Mon., xi. 331; xiii. 109; ed. Mil., vi. 587; Dohme, 2iii.; Ch. Blanc, École vénitienne; Burckhardt, 743, 751; Ruskin, Stones of Venice; C. & C., Titian, i. 437; Seguier, 170; Ridolfi, Maraviglie, ii. 171; Galanti, Tintoretto, Venice (1876); Osler, Tintoretto, London (1879); Nord u. Süd, xi. 141; Zeitschr. f. b. K., vii. 366; xiv. 228.

TINTORETTO, JACOPO, portrait, *Tintoretto*, Louvre ; canvas, H. 2 ft. × 1 ft. 8 in. ; signed. Full face, short hair, and long white beard ; in a black dress bordered with fur. Painted in his old age.—Villot, Cat. Louvre (1875), 214 ; Filhol, v. Pl. 299.

TINTORETTO PAINTING HIS DEAD DAUGHTER, Léon *Cogniet*, Bordeaux Museum. Tintoretto, his hair white with age, his eyes filled with tears, is painting the portrait of his dead daughter, Maria Robusti, whose beautiful features and blonde tresses, lighted by a lamp concealed behind a red curtain, make her appear rather asleep than dead. The face of Tintoretto is from his portrait in the Louvre, but that of Maria is much more beautiful than her portrait preserved at Florence. Engraved by Achille Martinet. Lithographed by Aug. Lemoine. —Larousse, xv. 218.

TIRATELLI, AURELIO, born in Rome in 1842. Genre and landscape painter, pupil of Accademia di S. Luca, where he at first studied sculpture and won fourteen medals ; in 1873 took up painting. Medals : Rome, Vienna, Chili. Works : Cattle Market in the Campagna ; Railroad Accident ; Buffalo Team, Trieste Museum ; Harvest in the Campagna, New York Museum ; Landscape (1878) ; The Charlatan, Sheep, View near Rome (1879) ; Hermit in the Campagna, Buffalo Fight, Buffalo Herd in Swamp (1880).—Meyer, Conv. Lex., xviii. 920.

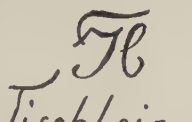
TISCHBEIN, AUGUST ANTON, born at Rostock, Mecklenburg, in 1805 or 1806. Genre painter, pupil of Cassel Academy, then studied in Dresden and Munich, at the latter place in 1832–37 ; he went thence to Italy, spent some time in Venice, and afterwards settled at Trieste. Works : Alpine Cowherd and Huntsman in Bavarian

Highlands (1831), do. (1833), Domestic Scene, ib. (1836), Young Peasant Woman in a Gothic Church (1835), Tyrolese Girl Praying (1845), Schwerin Gallery.—Schlie, 100.

TISCHBEIN, JOHANN FRIEDRICH (AUGUST), born at Maestricht, March 9, 1750, died at Heidelberg, June 12, 1812. Portrait painter, pupil at first of his brother Wilhelm, then in Cassel of his uncle, Johann Heinrich Tischbein the elder. Went to Paris in 1780, and thence to Italy. On his return he became court painter to the Prince of Waldeck, and in 1800 professor and director of Leipsic Academy. In 1806–09 he was at St. Petersburg, where he painted the imperial family. Works : Portraits of Princes and Princesses of Orange-Nassau (9, one dated 1789), Amsterdam Museum ; do. (2), Hague Museum ; Lute Player (1786), National Gallery, Berlin ; Portraits of Man and Wife, Städel Gallery, Frankfort ; Portrait of Schiller (1804), Leipsic Museum ; Family Groups of Princes of Nassau, of Prince of Orange, Baron von Arnim, etc. ; Portrait of the Painter and his Family, Dr. Pinder, Berlin.—Immerzeel, iii. 140.

TISCHBEIN, JOHANN HEINRICH, the elder, born at Hayna, Hesse-Cassel, Oct. 3, 1722, died in Cassel, Aug. 22, 1789. History and portrait painter, first instructed by the court painter, Freese, in Cassel ; went to Paris in 1743 and studied five years under Carle van Loo, but was also greatly influenced by Boucher and Watteau. In 1748 he went to Venice, where he studied under Piazzetta, and after visiting Florence, Bologna, and Rome, returned to Germany in 1751 and became court painter to the Landgrave William VIII. of Hesse. In 1776 he was appointed director of the Academy of Arts, then founded in Cassel. Works : Portrait of Katharina Treu, Bamberg Gallery ; Portrait of Lessing (about 1760), National Gallery, Berlin ; Augustus and Cleopatra, Antony dying before Cleopatra, Jupiter and Callisto, Acis and Galatea, Venus adorned by her Maids, Cassel Gallery ; Resurrection of Christ, Church of St. Michael, Cassel ; Ecce Homo, Catholic Church, ib. ; The

Triumph of Arminius, Château Pyrmont; Heraclius (1776), Democritus (1784), Archimedes (1786), Belisarius (1786), Oldenburg Gallery; Portrait of a Landgrave of Hesse, Schleissheim Gallery; Hermit in a Grotto (2), Schwerin Gallery; Portrait of a Lady (1777), do. of Young Girl (1778), Weimar Museum.—Kugler (Crowe), ii. 554; Illustr. Zeitg. (1883), ii. 419.



TISCHBEIN, WILHELM, born at Hayna, Feb. 15, 1751, died at Eutin, June 26, 1829. History, portrait, and landscape painter, nephew and pupil in Cassel of Johann Heinrich Tischbein the elder; went in 1766 to Hamburg, where he restored old pictures, copied after Berchem and Wouwerman with great truthfulness, and then devoted himself to portrait painting; in 1771–73 studied in Holland after the old masters, returned to Cassel, went to Berlin in 1777, and to Rome in 1779. Two years later we find him in Zürich, making drawings for Lavater, in 1782 at Milan, and in 1783 again in Rome, whence he went with Goethe to Naples in 1787, and was made director of the Academy there in 1789. After the invasion by the French in 1799 he returned to Cassel, then moved to Hamburg, and in 1808 settled at Eutin, where he painted much for his patron, the Duke of Oldenburg. Works: Arminius Deliverer of Germany; Conradin of Suabia hearing his Sentence (1784), View near Frascati, Portrait of a Warrior, Gotha Gallery; Götz von Berlichingen; Entrance of General Benningsen into Hamburg (1816), Hamburg Gallery; Portrait of himself, do. of Young Man, Provinzial Museum, Hanover; Amazons setting out for the Chase (1788), Bashkirs on Horseback (1814), Italian Landscape, Idyls (43, 1819–20), Gallery, Oldenburg; Rape of Helen, Hector and Andromache, Hector's Farewell, Achilles and Penthesilea, Ajax and Cassandra, Ulysses and Nausicaä, Amazons setting out for Battle, Christ and the Children, St. Cecilia, Sicilian Landscape, Grand-Ducal Palace, ib.; Hermit in Cave, Hermit Kneeling, Grand-Ducal Palace, Schwerin; Portrait of a Painter, do. of a Boy, Weimar Museum.—F. von Alten, Aus T.'s Leben (Leipsic, 1872); Andresen, ii. 1; N. Necrol. der D. (1829), 516.

TISI, BENVENUTO. See *Garofalo.*

TISSOT, JAMES, born at Nantes, Oct. 15, 1836. Genre painter, pupil of Flandrin and Lamothe; at first imitated the Dutch masters. His later works are good in colour and composition, and carefully executed. Has not exhibited in the Salon since 1870. Studio in London. Medal in 1866. Works: Meeting of Faust and Marguerite (1861), Luxembourg Museum; Young Woman in Church, Confessional (1866); Young Woman singing accompanied by Organ, Confidence (1867); Breakfast, Retreat in the Garden of the Tuileries (1868); Young Women looking at Japanese Articles (1869); Girl in a Boat, Party of Four (1870); Interesting Story, Farewells (1872); Captain's Daughter, Last Evening, Too Early (1873); London Visitors, Waiting, Ball on Shipboard (1874); Bunch of Lilacs, Hush! (1875); The Thames, Convalescent (1876); Faust and Marguerite, Mrs. H. E. Maynard, Boston; In the Louvre, Morgan sale, New York (1886), $1,600.—Meyer, Gesch., 665; Zeitschr. f. b. K., vi. 215.

TITANIA AND BOTTOM, Sir Edwin *Landseer*, private gallery, England. Scene from Shakespeare's "Midsummer Night's Dream." Titania is fondling Bottom's ass's head, on which is the coronal of flowers with which she has crowned him monarch of her affections; before him stands Mustard-seed; on the right, Pease-blossom rides on a supernatural white rabbit, while Cobweb, Moth, and other fairies are in attendance. Royal Academy, 1851; sold to Mr. Quilter (1884), £7,000.

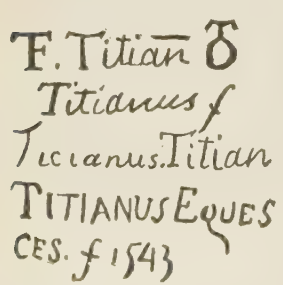
TITIAN or TIZIANO, born at Pieve di Cadore in 1477, died in Venice, Aug. 27, 1576. Venetian school. Real name Tiziano

Vecelli or Vecellio. Learned rudiments of painting at Cadore, where a Madonna in fresco, at the Casa Vallenzasco, is pointed out as his first work; went to Venice at the age of nine or ten, and was apprenticed by his uncle, Antonio Vecelli, to an unknown artist, perhaps Seb. Zuccato.

After frequenting the workshops of Gentile and Giovanni Bellini, where he met Palma and Giorgione, he began to decorate house fronts and to paint Madonnas. A small Madonna of this time, in the Vienna Museum, though eclectic, is individual, while the Man of Sorrows, in the Scuola, and the Christ bearing his Cross, in the Church of S. Rocco, Venice, show that Giorgione then influenced him, as Palma Vecchio did when he painted the Sacred and Profane *Love* (1503 ?), Palazzo Borghese, Rome. Other early works are: Madonna with St. Anthony (1511), Uffizi, Florence; and portraits of the Doge Niccolò *Marcello* (1505–8), Vatican Gallery, Rome, and of Marco *Barberigo*, Palazzo Giustiniani, Padua. In 1508, either in competition or in association with Giorgione, Titian decorated the Fondaco de' Tedeschi, Venice, with now destroyed frescos, of whose style some idea may be formed from the rapidly executed, masterly, and brilliant frescos of Joachim and Anna, in the Scuola del Carmine, and of Three Miracles by St. Anthony (1511), in the Scuola del Santo, Padua. In this year Titian entered the service of Alfonso I., Duke of Ferrara, for whom he painted the Christ of the *Tribute* Money (1514), Dresden Gallery, and the *Bacchus* and Ariadne (1523), National Gallery, London. Between the frescos at Padua and the Bacchus, he also produced the Madonna with Saints (1512), in the sacristy of the Salute, Venice; *Assumption* (1518), in Venice Academy; *Annunciation*, in S. Niccolò, Treviso, and the Scuola di S. Rocco (1525), Venice; a Madonna with Saints (1520), S. Domenico, Ancona; Altarpiece of *Brescia*, in five compartments (1522), SS. Nazaro e Celso, Brescia; *Madonna* di S. Niccolò (1523), Vatican Gallery, Rome; and the *Entombment*, Louvre, Paris. This and the St. *Peter* Martyr are examples of Titian's powers at their height. The life of Titian was not marked by any striking incidents or vicissitudes, and was spent in unceasing labour in Venice, Mantua, Ferrara, and Padua, etc. In 1530, and again in 1532, he went to Bologna, where he met Charles V., who created him Count Palatine and Knight of the Golden Spur by letters patent, bestowed many high privileges upon him, and then, as afterwards, sat to him for his portrait. The finest among his pictures of the Emperor is *Charles* V. at Mühlberg (1548), Madrid Museum, once one of the great masterpieces of painting. Among Titian's earlier works are: *Flora* (1520), Uffizi, Florence; Laura *Dianti* at her Toilet (1523), Louvre; *Madonna* di Casa Pesaro (1526), S. M. de' Frari, Venice; Magdalen (1531 ?), *Bella* di Tiziano (1534), Palazzo Pitti, Florence; *Venus* of the Tribune (1537), Uffizi. In 1537 Titian decorated the great Hall of the Ducal Palace with the Battle of *Cadore* (burned in 1577); in 1539 he painted the *Presentation* of the Virgin, Venice Academy, and in 1545 produced the *Danaë* of the Naples Museum. When painting, Titian covered his canvas with low-toned opaque colour, glazed everything, and in some instances spent years over a picture. "Unlike the early Flemish painters, he and the other great Venetians," says Hamerton, "worked independent of drawn lines, and in this gave evidence of greater technical advancement. They took things by the middle and developed them in mass, with a thorough study of modelling in light and shade." Taken in their totality, Titian's pictures fairly entitle him to be called the greatest of all painters; for while others may have surpassed him in single qualities,

none have equalled him in general mastery. In landscape as in figure painting, in sacred as in profane subjects, in ideal heads as in portraits, in frescos as in oils, he is "facile princeps;" and whether we chiefly prize grace, tenderness, character, and dramatic power, or drawing, composition, texture, colour, and chiaroscuro, we are sure to obtain the highest satisfaction in studying his works. The following are works not previously mentioned: *Annunciation*, *Transfiguration*, S. Salvatore, Venice; Pietro *Aretino*, Palazzo Pitti, Florence; do., Palazzo Giustiniani, Padua; do., Historical Society, New York; *Ariosto*, Cobham Hall, England; do. (?), National Gallery, London; *Assumption*, Duomo, Verona; *Bacchanal*, Madrid Museum; *Beccadelli*, Uffizi, Florence; *Bella* di Tiziano, Hermitage, St. Petersburg; do., Palazzo Pitti, Florence; do., Palazzo Sciarra, Rome; do., Vienna Museum; Pietro *Bembo*, Palazzo Barberini, Rome; do., Nardi Collection, Venice; Twelve *Cæsars; Charles* V., Madrid Museum; do. (1548), Old Pinakothek, Munich; *Supper* at Emmaus, Louvre; *Christ* in the Garden, Escorial, Spain; *Christ* bearing the Cross, Scuola di S. Rocco, Venice; *Christ* appearing to Virgin, S. Maria, Medole; *Christ* crowned with Thorns, Louvre; do., Old Pinakothek, Munich; Christ of *Tribute* Money, National Gallery, London; Caterina *Cornaro*, Uffizi, Florence; Giorgio *Cornaro*, Castle Howard, England; *Cornaro* Family, Alnwick Castle, England; Luigi *Cornaro*, Palazzo Pitti, Florence; *Crucifixion*, S. Domenico, Ancona; *Danaë*, Madrid Museum; do., Naples Museum; Allocution of Alfonso d' *Avalos*, Madrid Museum; Alfonso d' *Avalos*, Louvre; Cleopatra in a Grotto, Holy Family, Alfonso d' *Avalos*, Cassel Gallery; D' *Avalos* and his Page, Hampton Court; *Diana* and Actæon, Bridgewater House, London; *Diana* and Callisto, ib.; St. *Dominick*, Palazzo Borghese, Rome; *Ecce* Homo, Madrid Museum; do., Scuola di S. Rocco, Venice; do., Vienna Museum; *Entombment*, Alfonso d' *Este*, Madrid Museum; Isabella d' *Este* Gonzaga, Vienna Museum; *Europa*, Rape of, Cobham Hall, England; Alessandro *Farnese*, Naples Museum; Pier' Luigi *Farnese*, ib. and Palazzo Reale, Naples; La *Fede*, Palazzo Ducale, Venice; *Francis* I., Louvre; do., Palazzo Giustiniani, Padua; Nicholas *Granvelle*, Besançon Museum; Antonio *Grimani*, Andrea *Gritti*, Palazzo Giustiniani, Padua; *Holy* Family, Louvre; *Homme* au Gant, Louvre; Empress *Isabella*, Madrid Museum; St. *James* of Compostella, S. Lio, Venice; *Jansenius*, Palazzo Doria, Rome; St. *Jerome*, Brera, Milan; do., Louvre; *John* Frederick, Vienna Museum; St. *John* the Almsgiver, S. Giovanni Elemosinario, Venice; St. *John* in Wilderness, Venice Academy; *Jupiter* and Antiope, Louvre; *Last* Supper, Escorial, Spain; Martyrdom of St. *Lawrence*, ib.; do., S. M. Assunta dei Gesuiti, Venice; do., Historical Society, New York; Allegory of *Lepanto*, Madrid Museum; *Lucretia*, Vienna Museum; *Madonna* of Ancona, S. Domenico, Ancona; *Madonna* of Burleigh House, Burleigh House, England; *Madonna* of Cadore, Church of Cadore; *Madonna* of the Cherries, Vienna Museum; *Madonna* del Coniglio, *Madonna* with Saints, Louvre; *Madonna* with SS. John and Catherine, National Gallery, London; *Madonna* with Roses, Uffizi, Florence; *Madonna* with S. Bridget, Madrid Museum; *Madonna* di S. Niccolò, Vatican; *Madonna* with Saints, Vienna Museum; do., Louvre; *Madonna* of Serravalle, S. Andrea, Serravalle; *Madonna* of Zoppé, Church at Zoppé; Cristoforo *Madruzzo*, Salvadori Collection, Trent; *Magdalen*, Hermitage, St. Petersburg; do., Palazzo Pitti, Florence; Adoration of *Magi*, Knight of *Malta*, St. *Margaret*, Madrid Museum; St. *Mark*, S. M. della Salute, Venice; *Mater* Dolorosa, Madrid Museum; Ippolito de' *Medici*, Palazzo Pitti, Florence; Giovanni *Moro*, Berlin Museum; *Nativity;* St. *Nicholas*, S. Sebastiano, Venice; *Noli* Me Tangere, National Gallery, London; do., Madrid Museum; *Omnia* Vanitas, Accademia di S. Luca, Rome; Pope *Paul* III., *Paul* III.

and his Grandsons, Naples Museum; Jacopo *Pesaro*, Antwerp Museum; *Philip* II., Palazzo Giustiniani, Padua; do., Madrid Museum; do., Naples Museum; *Pietà*, Venice Academy; Marc Antonio *Rezzonico*, Spedale Maggiore, Milan; Eleonora della *Rovere*, Francesco della *Rovere*, Uffizi, Florence; *Salome*, Madrid Museum; Fabricio *Salvaresio*, Vienna Museum; *Saviour*, Palazzo Pitti, Florence; St. *Sebastian*, Harrach Collection, Vienna; do., Hermitage, St. Petersburg; Filippo *Strozzi*, Vienna Museum; *Summer* Storm, Buckingham Palace; *Supper* at Emmaus, Louvre; *Tarquin* and Lucretia, Hertford House, London; *Three* Ages, Bridgewater House, London; *Titian* (portrait), Berlin Museum; do., Madrid Museum; do., Vienna Museum; *Titian's* Doctor, Vienna Museum; *Titian's* Uncle, Hampton Court; *Tobias* and Angel, S. Marcellino, Venice; *Transfiguration*, Marc Antonio *Trevisani*, Sterne Collection, Vienna; Trinity or La *Gloria*, Madrid Museum; Benedetto *Varchi*, Vienna Museum; Lavinia *Vecelli*, Berlin Museum; do., Dresden Gallery; *Venus* of the Tribune, Uffizi, Florence; *Venus* and Adonis, Alnwick Castle, England; do., Madrid Museum; *Venus* Anadyomene, Bridgewater House, London; *Venus* and Cupid, Uffizi, Florence; *Venus* equipping Cupid, Palazzo Borghese, Rome; Darmstadt *Venus*, Darmstadt Gallery; Toilet of *Venus*, Hermitage, St. Petersburg; *Venus* with Organ Player, Madrid Museum; *Venus* Worship, Madrid Museum; Andrea *Vesalius*, Palazzo Pitti, Florence; *Woman* in Adultery (attributed to Titian), S. Afra, Brescia.—C. & C., Life of Titian; Burckhardt, 714, 722; Lermolieff, 14; Vasari, ed. Mil., vii. 425; Wornum, Epochs, 250; Ch. Blanc, École vénitienne; P. G. Hamerton, Art Essays, Atlas Series, No. 14; Northcote, Titian (London, 1830); Bergmann, Tizian (Hanover, 1865); M. F. Sweetser, Titian, Artist Biographies (1877); R. F. Heath, Titian (1879); Ridolfi, Maraviglie dell' Arte (Padua, 1835, 1837); Eastlake, Five Great Painters (London, 1883); Graph. K., iii. 79; Kunst-Chronik, xii. 601; xvii. 286; xviii. 110; xix. 624; Zeitschr. f. b. K., v. 196; xii. 9; xiii. 257, 305; xix. 102; Art Journal (1886), 85, 132.



TITIAN, portrait, *Titian*, Berlin Museum; canvas, H. 3 ft. 2 in. × 2 ft. 5 in. Half-length, in a close-buttoned doublet, with shoulders covered by a pelisse of brown cloth with fur collar, and black skull-cap. Painted later than the Vienna picture. In bad condition till regenerated in 1874 by Pettenkofer process. Probably the original of the portrait in the Uffizi, from the engraving of which by Agostino Carracci the common pictures of Titian are taken.—C. & C., Titian, ii. 60; Vasari, ed. Mil., vii. 446, 458.

By *Titian*, Madrid Museum; canvas, H. 2 ft. 10 in. × 2 ft. 1 in. Almost in profile to the left; dressed in doublet, pelisse, and black skull-cap, his beard and hair white. Painted in 1562 (?); was in the Alcázar, Madrid, as early as 1621. Engraved by Alphonse François from a replica in Paris. —C. & C., Titian, ii. 62.

By *Titian*, Vienna Museum; wood, H. 1 ft. 7 in. × 1 ft. 4 in. Bust picture, in fur pelisse and black skull-cap. So repainted as to show no trace of Titian's hand. Copy by Teniers at Blenheim. Engraving by Vorsterman in Teniers's Gallery; another in Haas's Galerie de Vienne.—C. & C., Titian, ii. 60.

TITIAN'S DAUGHTER. See *Vecelli*, Lavinia.

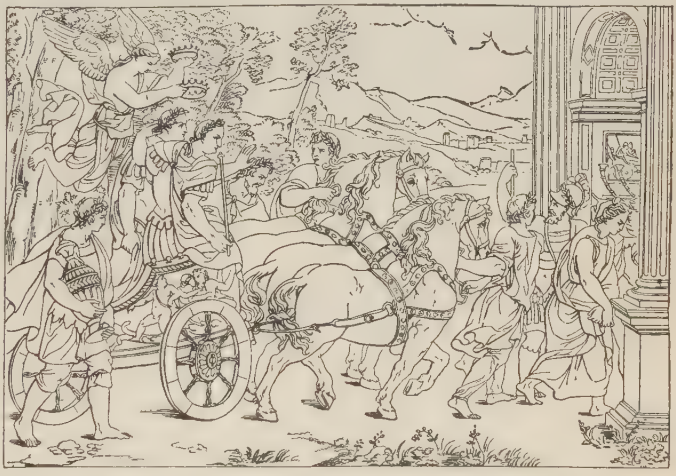
TITIAN'S DOCTOR, *Titian*, Vienna Museum; canvas, H. 3 ft. 6 in. × 2 ft. 7 in. A beardless old man in black-silk robes. Perhaps picture called Parma by Ridolfi in his Maraviglie (i. 220). A masterly portrait, but treatment unlike that of Titian. Engraving in Teniers's Gallery.—C. & C., Titian, ii. 425.

TITIAN'S MISTRESS. See *Bella* di Tiziano.

TITIAN AND HIS MISTRESS. See *Dianti*, Laura.

TITIAN'S UNCLE, *Titian*, Hampton Court; canvas, H. 3 ft. 9 in. × 3 ft. 2 in. Half-length, dressed in black, standing at a table, a book in one hand, a golden apple in the other. Named as above between 1842 and 1854, but for what reason is not apparent. Perhaps a portrait of Partenio, a poet and friend of Titian, who wrote verses on his pictures.—C. & C., Titian, ii. 429; Law, Hist. Cat. Hampton Court, 38.

TITIAN, VISIT TO, Daniel *Huntington*, Samuel Hawk Collection, New York; canvas. Clement VII. and Charles V., seated in centre, with courtiers standing behind; at right, ladies seated; at left, Titian standing, uncovering his picture of the Entombment, now in the Louvre; in background, through the window, are seen the towers of Bologna. Scene in 1530, when Titian went to Bologna to paint the portraits of the Pope and the Emperor.—Art Treasures of America, ii. 25, 28.



Triumph of Titus and Vespasian, Giulio Romano, Louvre, Paris.

TITUS AND VESPASIAN, TRIUMPH OF, Giulio *Romano*, Louvre, Paris; wood, H. 4 ft. × 5 ft. 7 in. Titus and Vespasian, crowned with laurel, in a chariot drawn by four horses, marching in a procession which is passing under the triumphal arch erected to commemorate the conquest of Judea; above, the Goddess of Victory flies down to crown them; in front of the chariot a Roman officer holds by the hair a Jewess—the personification of conquered Judea; he is preceded by a soldier bearing the seven-branched candle-stick. Painted for Duke of Mantua, from whom acquired by Charles I. of England; sold after his death to Jabach, who sold it to Louis XIV. Engraved by Reindel; L. Desplaces; A. Girardet.—Musée royal, i. Part 1; Filhol, x. Pl. 704; Landon, Musée, xiv. Pl. 61; Villot, Cat. Louvre; Ch. Blanc, École romaine; Cab. Crozat, i. Pl. 50.

TKADLIK. See *Kadlik*.

TOBAR, Don ALONSO MIGUEL DE, born at Higuera, near Aracena, in 1678, died in Madrid in 1758. Spanish school; pupil in Seville of Juan Antonio Fajardo, a mediocre painter; afterwards improved his style by copying the works of Murillo, and became the most noted of his imitators. Probably much of his work passes under the name of his great exemplar. In 1720 he became a familiar of the Holy Office, and in the same year executed for the Cathedral of Seville his most famous original work, Nuestra Señora del Consuelo (Virgin of Consolation), which won him the favour of Philip V. and the appointment (1729) of court painter. Other works: Madonna, Virgin appearing to St. Francis, Academia S. Fernando, Madrid; Virgin in Contemplation, Portrait of an Infanta, Heirs of Don Sebastian, Pau; St. Joseph and Infant Jesus, Berlin Museum. Copies after Murillo: Portrait of Murillo, Museo del Prado, Madrid; Virgen de la Faja, Cadiz Museum; Good Shepherd, Infant St. John, S. Isidoro,

Seville; Boy blowing Soap Bubbles, Hermitage, St. Petersburg.—Stirling, iii. 1302;

A M de Tobar

Ch. Blanc, École espagnole; Viardot, 227; Curtis, 333; Madrazo, 577.

TOBIAS AND THE ANGEL, *Murillo*, William C. Cartwright, Aynhoe, Northamptonshire, England; canvas, H. 2 ft. 9 in. × 3 ft. 7 in. The angel in a plum-coloured robe, Tobias in a yellowish cloak with a fish in his left hand, both bearing staves, walking in a rocky landscape beside a river; a dog looks up at the angel.—Curtis, 124.

Tobias and the Angel, Salvator Rosa, Louvre, Paris.

By Antonio *Pollajuolo*, Turin Gallery; H. 5 ft. 11 in. × 3 ft. 10 in. The archangel clad in antique costume, and Tobias in cap, mantle, buskins, and hose; a shaggy dog trots before the archangel; in background, a city and castle, near a river, and two naked men preparing to bathe. Painted for Or' S. Michele, Florence.—Vasari, ed. Mil., iii. 292; C. & C., Italy, ii. 393.

By Salvator *Rosa*, Louvre, Paris; wood, H. 11 in. × 8 in. The angel Raphael, with a wand in his hand, commands Tobias to seize the fish, which the latter, kneeling, is taking from the water. Engraved by Guttenberg. —Musée français; Landon, Musée, vii. Pl. 7; Filhol, ii. Pl. 111.

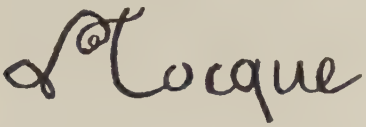
By Andrea del *Sarto* or his school, Vienna Museum; wood, arched, H. 5 ft. 8 in × 4 ft. 10 in. The angel Raphael leading Tobias by the hand; on other side, St. Lawrence and a kneeling donor; above, Christ with his cross, in clouds.—C. & C., Italy, iii. 580; Galerie de Vienne, i. Pl. 11; Ch. Blanc, École florentine.

By *Titian*, S. Marcellino, Venice; canvas, figures life-size, seen to elbows. The angel and Tobias moving toward the foreground; a spotted dog in front of them; St. John Baptist kneeling at foot of a tree. Painted in 1539. Old copy in Dresden Gallery.—Vasari, ed. Mil., vii. 430; C. & C., Titian, ii. 29.

TOBLER, VIKTOR, born at Trogen, Switzerland, Jan. 13, 1846. History and genre painter, pupil of Munich Academy, and of Wilhelm Lindenschmit. Studio in Munich. Works: Disputation of Zwingli at Zürich; Checkmate! (1877), Berne Museum; Market Scene (1879); Wedding in Amper Valley, Zürich Gallery; Cradle Song (1885).—Müller, 523.

TOCQUÉ (Tocquet), LOUIS, born in Paris, Nov. 19, 1696, died there, Feb. 10, 1772. French school; portrait painter, son of an architecture painter, pupil of Nicolas Bertin and Nattier. Member of the Academy, 1734; councillor, 1744. Invited to St. Petersburg by the Empress, and remained there from 1757 to 1758; then visited Stockholm and Denmark, and returned to Paris in 1760. In 1769 he revisited Denmark, and was elected associate of the Copenhagen Academy. Was an excellent painter of stuffs, good draughtsman, and agreeable colourist. Works: Maria Leczinska, Louis of France (1739), Mme. de Graffigny, M. Dumarsais, Louvre; Duc de Richelieu, Rothan Gallery; Empress Elizabeth and Royal Family, Co-

penhagen Gallery; Empress Elizabeth of Russia, four others, Versailles Museum; others in Marseilles, Nantes, Amiens, and Bayeux Museums.—Bellier, ii. 578; Ch. Blanc,

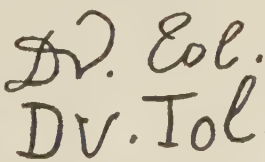


École française; Jal, 1186; Villot, Cat. Louvre; Lejeune, Guide, i. 364.

TOJETTI, VIRGILIO, born in Rome, Italy, in 1849. Figure painter; studied in Paris under Gérôme and Bouguereau. Removed to America in 1870. First exhibited at National Academy in 1881. Studio in New York. Works: Richelieu (1881); Sleeping Cupid, Sorrow (1882); Veiled Prophet of Khorassan (1883); Out of the Gates of Paradise (1884); Love's Temptation (1885); The Favourite, A Little Accident (1886).

TOKEN, LAST. See *Last* Token.

TOL, DOMINICUS VAN, born at Bodegraven between 1631 and 1642, died at Leyden, buried Dec. 26, 1676. Dutch school; genre painter, nephew and pupil of Gerard Dou, whose manner he imitated so closely that his pictures were frequently attributed to that master. He is, however, generally colder in colour. Works: Three Children with Cat and Mouse Trap, Family Scene (after Dou), Male Portrait (1673), Amsterdam Museum; Woman frying Pancakes, Leyden Museum; Herring Seller, Old Man lighting Pipe, Portrait of Gerard Dou, Rotterdam Museum; Old Man eating Herring, Old Woman winding Yarn, Dresden Gallery; Girl with Chicken, Cassel Gallery; Scholar in his Study, Copenhagen Gallery; Two Children with Birds' Nests, Lace Maker at Cradle, Hermitage, St. Petersburg.—Kramm, vi. 1636; Kugler (Crowe), ii. 412.



TOLEDO, Capitan JUAN DE, born at Lorca in 1611, died in Madrid in 1665. Spanish school; pupil of his father, Miguel de Toledo; became a captain of cavalry in the wars in Italy, and made there the acquaintance of Michelangelo Cerquozzi, under whom he finished his artistic education. Established himself at Granada, on his return to Spain, and painted many military, marine, and battle scenes, and some religious subjects, in which he was less successful. The last part of his life was spent in Madrid. Works: Three Naval Engagements, Madrid Museum.—Stirling, ii. 817; Ch. Blanc, École espagnole; Viardot, 140; Madrazo, 578.

TOLLES, SOPHIE MAPES, born in New York; contemporary. Portrait, genre, and still-life painter; pupil of P. F. Rothermel in Philadelphia, of the National Academy and Cooper Institute in New York, and for two years of Luminais in Paris; vice-president of the Ladies' Art Association. Exhibits at the National Academy; studio in New York. Works: Cottage Door (1877); Portrait of Linda Gilbert; In Memoriam (1878); Chrysanthemums (1883).

TOM, JAN BEDYS, born at Boskoop, March 4, 1813. Landscape painter, pupil of Andreas Schelfhout. Works: On the Heath (1866), Museum, Amsterdam; Flat Country with Cattle, Museum Fodor, ib.

TOM DIECK, AUGUST, born at Oldenburg, March 23, 1831. History painter, pupil of Dresden Academy under Adolf Wichmann and Julius Schnorr; went in 1857 to Italy; studied in Florence after the old masters, then for four years in Rome. Works: St. Cecilia (1854); Two Marys at the Sepulchre (1859); Christ on Mount of Olives (1862); Crucifixion (1863); Group by the Cross (1871); Transfiguration of Christ; St. Cecilia (1877), Dresden Gallery. —Müller, 523.

TOMA, MATTHIAS RUDOLF, born in Vienna in 1792, died there in 1845. Landscape painter, pupil of Vienna Academy. Works: Rocky Landscape with Peasants, Woodland with Two Boys (1831), Vienna Museum; Views in the Prater (1834, 1835);

The Watzmann near Berchtesgaden (1836); The Great Eiger in Switzerland (1839); View on the Danube (1841).—Wurzbach xlvi. 34.

TOMMASI, NICCOLA, of Florence, 14th century. Florentine school; his name appears, with that of Andrea Orcagna and others, in 1366 in the list of the council of S. Maria del Fiore, and in 1371 in the guild of painters, Florence. His picture of St. Anthony, dated 1371, in S. Antonio Abate, Naples, shows that his style was not unlike that of Orcagna.—C. & C., Italy, i. 335, 460.

TOMMASO DA MODENA, born in Treviso, lived latter half 14th century. Bolognese school; though a feeble second-rate painter, he was the first of any note in Modena; style, a mixture of the Gubbian and Bolognese. A St. Catherine in the Venice Academy, dated 1351, ascribed to him, is of the close of the 15th century (C. & C.). An altarpiece by him, in six parts, in the Modena Gallery, is much repainted. In 1357 Tommaso went to Prague, where he painted a Madonna with Saints, now in the Vienna Academy. He is supposed to have decorated the Castle of Carlstein for Charles IV., after 1357, and an Ecce Homo and a Madonna, still there, are attributed to him; also an altarpiece in the Modena Gallery, and a wall painting in S. Niccolò, Treviso. —C. & C., Italy, ii. 218; Burckhardt, 519.

TOMMASO DI STEFANO. See *Giottino.*

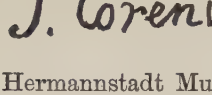
TOMPKINS, CLEMENTINA M. G., born in Washington, D. C.; contemporary. Portrait and figure painter, pupil of the School of Design and of Bonnat in Paris. Has exhibited at the Paris and Brussels Salons. Works: Little Musician (1876); Rosa—la fileuse, Little Artist (1878).

TOMYRIS, *Rubens,* Earl Darnley, Cobham Hall, England; canvas, H. 6 ft. 8 in. × 11 ft. 9 in. Seventeen figures. Tomyris commanding the head of Cyrus to be immersed in blood (Herod., i. 205). The Queen, in a white-satin robe embroidered with gold, accompanied by a lady on her left, and three others and two pages behind her, stands at right on a dais, observing the executioner, who, bending on one knee, holds the head of Cyrus over a golden charger filled with blood; several courtiers and soldiers look on. Orléans Collection; bought by Earl of Darnley for 1,200 guineas. Engraved by P. Pontius; Ragot; Duchange; Launay.—Waagen, Treasures, iii. 23; Smith, ii. 207.

By *Rubens,* Louvre, Paris; canvas, H. 8 ft. 8 in. × 6 ft. 6 in. The Queen, in a satin robe and mantle lined with ermine, on a throne at right, with two female attendants at her left, an elderly female behind, and a minister of state and two soldiers at her right; on the opposite side, an executioner holding the head of Cyrus over a brazen vase, and a man in a crimson robe looking on. Valued in 1816 at 100,000 francs.—Cat. Louvre; Smith, ii. 117.

TOORENVLIET, JACOB, born at Leyden in 1641, died there in 1719. Dutch school; history, genre, and portrait painter; studied in Leyden and in Rome, whither he went in 1670; also lived for several years in Venice. Works: Old Woman Spinning (1667), Carlsruhe Gallery; Butcher Shop (1677), Museum, Vienna; Men with Books (6, five dated 1675, 1677), Man before Mirror (1676), two others (1679), several, Liechtenstein Gallery, ib.; Woman Singing and Organ Grinder (1678), Fish-Seller at Window (1679), Jew with Book, Man giving Flower to Woman (attributed), Dresden Gallery; Company of Four with Books, Brunswick Gallery; Peasant holding Vessel, Woman looking out of Window, Cassel Gallery; Peasant between two kinds of Wine, Moltke Collection, Copenhagen; Benediction being read in a Synagogue, The Curse do., Christiania Gallery; Soldiers at Cards (1682), Old Woman placing Candle in a Lantern, Darmstadt Museum; Old Man with Book, Gotha Museum; Melon Vender, Poultry Vender, Ferdinandeum, Innsbruck; The Quack Doctor, Schleissheim Gallery;

Smoker, Landsknecht on Guard, Schwerin Gallery; Holy Family, Young Man in Cui-



rass, Hermannstadt Museum.—Kramm, vi. 1640; Quellenschriften, xiv. 349.

TOPHAM, FRANCIS WILLIAM, born at Leeds, Yorkshire, April 15, 1808, died at Cordova, Spain, March 31, 1877. History and landscape painter, in oil and water-colours; began in Leeds as an engraver; removed in 1829 to London, and became a member of the Society of Water-Colour Painters in 1848. He drew his subjects chiefly from Ireland, Scotland, Spain, and Italy. Works: Deserted Village, Rustic Bridge—Ilkley (1843); Pilgrims to the Holy Well—Ireland (1845); Mavourneen! Mavourneen! (1846); St. Patrick's Day (1847); Irish Courtship; Spanish Gypsies; Welsh Cabin; Preparing for the Fight, Waiting by the Stile (1872); Bird's Nest, Love Letter (1873); Leaving Church—Charity (1874); Wayfarers, Welsh Stream (1875); Blackberry Gatherers, Haymaking, Loiterers by the Sea (1876); Venetian Water Carriers, Eve of the Festa (1877).—Art Journal (1876), 210; (1877), 187; (1880), 21; C. Carr, Essays, 198.

TOPHAM, FRANCIS W. W., born in London in 1838. History painter, son and pupil of Francis William Topham, and pupil of the Royal Academy; has lived in Italy and France. Works: Fall of Rienzi (1876); Relics of Pompeii; Dinner Time (1877); Drawing in Italy for Military Service (1878); Taming the Shrew, Home after Service (1879); Renouncing the Vanities by Order of Savonarola (1881); Content, Messenger of Good Tidings (1882); Roman Triumph, Love and Labour, First Communion (1883); Thank Offering, Sonata, Festa dei Morti (1884); Sunday in Pompeii, Queen of the Tournament (1885); God and Mammon, Rest, Quiet Harbour (1886).

TORBIDO, FRANCESCO, first half of 16th century; living in 1546. Venetian school; commonly called Il Moro. According to Vasari, he went as a youth to Venice to study under Giorgione, but in consequence of a quarrel had to return to Verona. He gave up his profession for a time, but finally became a pupil of Liberale, who made him his heir. Throughout his career he imitated various painters, though always revealing himself. Second-rate when most original. In his Venetian style he resembles Pomponio Amalteo or Cariani; and when he works on Giulio Romano's cartoons he is Raphaelesque. Among his works in Verona are a Madonna with Saints, in S. Zeno, altarpieces in S. Eufemia and S. Fermo, and the frescos of the Nativity, Presentation, and Assumption of the Virgin (1534), in the choir of the Duomo. The latter are from cartoons by Giulio Romano. Torbido was also an engraver.—C. & C., N. Italy, i. 508; Vasari, ed. Le Mon., vi. 107; vii. 87; ix. 170, 180; Burckhardt, 192, 607, 746.

TORRENTS, STANISLAS, born at Marseilles; contemporary. Portrait and figure painter, pupil of Couture. Medal, 3d class, 1875. Works: Bacchante (1864); The Repetition (1872); Death (1875), Marseilles Museum; Vierge au lis (1876); The Test (1885); Investigation about Trichinæ, Man's Head (1886).

TORRES, MATIAS DE, born at Espinosa de los Monteros in 1631, died in Madrid in 1711. Spanish school; pupil in Madrid of his uncle, Tomas Taurino, an obscure painter, and of Herrera el Mozo; painted chiefly large, coarse pictures for processional decorations, but was quite successful in landscapes and battles.—Stirling, iii. 1024.

TORSSLOW, STEN HARALD, born in Stockholm, Sweden, Feb. 10, 1838. Landscape painter, pupil of Stockholm Academy, then in Düsseldorf of Gude, and studied nature in Dalecarlia, Lapland, Austria, and Tyrol (1864), and Norway (1874). Fellow of Stockholm Academy in 1869. Works:

View in Stockholm Shärengarden ; View in Lapland ; Saturday Dance in Dalecarlia.—Müller, 524.

TOUDOUZE, ÉDOUARD, born in Paris in 1844. History and genre painter, pupil of Auguste Leloir, Pils, and of the École des B. Arts, where he won the grand prix de Rome in 1871. Medals: 3d class, 1876; 2d class, 1877. Works: Pirates Embarking (1867) ; Death of Jezebel (1868) ; Torture of Brunhilde, Two Friends (1869) ; Eros and Aphrodite (1874) ; Murder of Agamemnon by Order of Clytemnestra (1876) ; Lot's Wife changed into Salt (1877) ; Beach at Yport (1878) ; Guardian Angels (1879), Caen Museum ; Country Recreation (1880) ; Coquetry (1881) ; Diana's Triumph (1882).—Larousse, Supplement.

TOULMOUCHE, AUGUSTE, born in Nantes, Sept. 21, 1829. Genre painter, pupil of Gleyre. Subjects generally piquant scenes from daily life; paints satins and velvets with great skill. Medals: 3d class, 1852, 1859 ; 2d class, 1861 ; 3d class, 1878 ; L. of Honour, 1870. Works: Curl-Papers (1849) ; Joseph and Potiphar's Wife, A Girl (1852) ; After Breakfast (1853), Princess Mathilde ; First Step (1853), Empress Eugénie ; The Lesson (1855), Nantes Museum ; The Terrace (1855) ; A Kiss (1857) ; Prayer, A Lesson, Card-House (1859) ; First Chagrin, Sleep, Watch, Letter (1861) ; A Snub, At Rest, The Hearth (1863) ; Confidence, The Day after the Ball (1864) ; Forbidden Fruit (1865), Sir Richard Wallace, London ; First Visit (1865) ; A Marriage for Convenience (1866), E. Matthews ; White Lilacs, Waiting (1867) ; Last Glimpse, A Festival (1868) ; Love-Letter, Morning Toilet (1869) ; The Appointed Time, Woman Reading (1870) ; Winter (1873) ; Serious Book, The Reply (1874) ; Flirtation, Summer (1876) ; The Rose (1878) ; The Letter, In the Grasp (1883) ; Tête-à-Tête (1884) ; In the Library, The Adieu, W. H. Vanderbilt Collection, New York ; Hour of Return, Samuel Hawk Collection, ib. ; In the Garden, Love-Letter, Forbidden Fruit, New York, William Astor, ib.—Bellier, ii. 582 ; Meyer, Gesch., 681, 696.

TOUR. See *La Tour*.

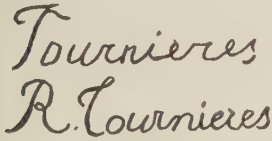
TOURNEMINE, CHARLES ÉMILE VACHER DE, born at Toulon, Oct. 25, 1814, died there, Dec. 22, 1873. Landscape painter, pupil of Isabey. At first painted views of Brittany and Normandy. In 1854 he went to the East, after which his pictures were chiefly of Oriental subjects. Assistant custodian of the Luxembourg ; L. of Honour, 1853. Works: Souvenir of Concarneau, River Oust (1846) ; Environs of Vannes, Low Tide, Sunset (1847) ; Breton Horsemen, A River, A Meadow, A Brook (1848) ; Batz, Low Tide at Croisic, Breton Pasture, Environs of St. Martin (1849) ; A Village, Low Tide (1850) ; Beach in Brittany, Environs of Croisic, Pasture near Smyrna (1852) ; Beach at Low Tide, Bretons driving Cattle (1853) ; Girl Tending a Flock, Turkish Shepherd, The Danube (1855) ; Turkish Café, The Road to Smyrna, Turkish Horsemen, Lake on the Borders of Tunis, Souvenir of Asiatic Turkey (1857) ; Departure of Caravan, Dwellings near Adalia, Souvenir of Tyr-Syria (1859) ; Café at Adalia, Views on Lower Danube (3), Environs of Rosette—Egypt (1861) ; Gambols of Fishing Birds in Egypt (1863) ; Dwelling at Adana—Asia Minor (1863), Préfecture, Nantes ; Promenade of Turkish Women (1863), Montpellier Museum ; Street leading to Bazaar at Chabran-el-Kebir (1865), Toulon Museum ; Return from the Chase in India (1868), Marseilles Museum ; Festival in India, Hunting Episode in Africa (1869) ; View of Luxor during Inundation (1870) ; Elephant attacked by Lions, Sacred Lake in Hindostan (1872) ; Ruins of a Temple in Central India, Camp in Asia Minor (1873).—Athenæum (1873), i. 56 ; Bellier, ii. 583 ; Claretie, Peintres (1874), 278.

TOURNEUX, JEAN FRANÇOIS EUGÈNE, born in Banthouzel, Oct. 6, 1809, died in Paris, June 26, 1867. Genre painter, pupil of Maréchal in Metz. Medal, 3d

class, 1843. Works: Hall of Gypsy Family (1852), Metz Museum; Point d'orgue (1859), Grenoble Museum; Faust and Wagner (1861); Solitude (1864); Gypsy Woman, Sunset (1865); Castle of Godfrey de Bouillon, Good Adventure (1866). He published several volumes of poetry.—Bellier, ii. 584; Larousse.

TOURNIÈRES, ROBERT LEVRAC,

born at Ifs, near Caen, in 1668, died at Caen, May 18, 1752. French school; genre and portrait painter, pupil of Lucas de la Haye and of Bon Boullogne. Made rapid progress in his art; admitted to Academy as portrait painter in 1702, and as history painter in 1716. Became assistant professor in 1725, but after a quarrel with his colleagues retired to Caen in 1750, and gave up painting. Works: Daughter of Dibutades drawing the Portrait of her Lover (1716), Louvre; Portraits of Racine and Chapelle, Caen; others in Versailles and Nantes Museums.—Bellier, i. 1041; Ch. Blanc, École française; Villot, Cat. Louvre.



TRAFALGAR, BATTLE OF, William Clarkson *Stanfield*, Senior United Service Club, London; canvas. Scene in centre of combined fleet, at half-past two o'clock, about an hour and a half after Nelson received his death-wound; the Victory, the flag-ship, is in the act of disengaging herself from the Rédoubtable, French 74, at that time lashed alongside the Téméraire, British 98, at the moment when the Fougueux, French 74, became the prize of the latter. Royal Academy, 1836; original sketch in National Gallery, painted in 1833. Engraved by J. Cousen, in Art Journal.—Art Journal (1851), 287; Cat. Nat. Gal. and R. Acad.

TRAINI, FRANCESCO, 14th century. Florentine school. Vasari calls him a pupil of Andrea Orcagna, but he was already a full master when he entered Orcagna's workshop in 1349. The earliest record of him is of 1341, and his only extant pictures are

Transfiguration, Lodovico Carracci, Bologna Gallery.

the St. Thomas, in S. Caterina, Pisa, and the St. Dominick (1345), in the Pisa Academy. In these he shows a mixture of the Florentine and the Sienese manner.—C. & C., Italy, i. 455; Vasari, ed. Le Mon., ii. 136; Burckhardt, 497, 511; W. & W., i. 459; Bonaini, Memorie inedite intorno alla vita, etc., di Fr. Traini (Pisa, 1846).

TRANSFIGURATION (Matt., xvii. 1; Mark, ix. 2; Luke, ix. 28).

By Giovanni *Bellini*, Naples Museum;

wood, H. 5 ft. 8 in. × 3 ft. 9 in.; signed. Christ, between the prophets Moses and Elias, is rising from the ground; below, the wonder-stricken apostles just roused from sleep. Painted about 1475–80; formerly in Farnese Collection, Parma.—C. & C., N. Italy, i. 159; Meyer, Künst. Lex., iii. 415; Museo Borbonico, iii. Pl. 34.

By Lodovico *Carracci*, Bologna Gallery; canvas, H. 13 ft. 4 in. × 8 ft. 2 in. Christ in glory, between Moses and Elias; below, three apostles gazing upward in awe. Formerly in Church of Convent of S. Pietro Martire, Bologna.—Pinac. di Bologna, Pl. 11; Réveil, x. 656.

By *Raphael*, Vatican, Rome; wood, H. 13 ft. 4 in. × 9 ft. 3 in. In two parts: 1. The Transfiguration. Christ floating in a glory of light, with Moses on his right and Elias on his left; below them the summit of a mountain (Tabor?), on which lie prostrate Peter, James, and John, dazzled by the light from above; at left, SS. Julian and Lawrence, kneeling in adoration, supposed to have been added at the request of Giulio de' Medici in honour of his father and uncle, who were named after them. 2. The Demoniac Boy (Matt., xvii. 14; Mark, ix. 14; Luke ix. 37). At the base of the mountain, at right, a confused crowd of men and women is bringing a boy possessed of an evil spirit to be cured by the disciples, the remaining nine of whom are grouped at left, expressing by various gestures their inability to aid the sufferer, who is held by his father. Raphael's last work, begun in 1519 for Cardinal Giulio de' Medici, who intended it for the Cathedral of Narbonne, France, in his bishopric, and who ordered at the same time the Raising of Lazarus, from Sebastiano del Piombo. Raphael finished only the upper part; the lower part was painted by Giulio Romano from the master's designs, after his death. The picture hung over Raphael's body, as it lay in state, and was carried to the Pantheon in

Transfiguration, Raphael, Vatican, Rome.

the funeral procession. Cardinal de' Medici, who became Clement VII. in 1523, sent Sebastiano's picture to Narbonne and placed the Transfiguration over the high altar in S. Pietro in Montorio, whence the French took it in 1797 to Paris, where it was cleaned and restored; returned in 1815 and placed in Vatican, where it hangs opposite the Last Communion of St. Jerome, by Domenichino. Many reproductions; copy in black chalk, by Casanova, in South Kensington Museum. Many studies; several sketches in Oxford Collection. Engraved by J. Chereau; C. Cort; N. Dorigny; A. P. Tardieu; B. Eredi; R. Morghen; S. Thomassin; S. Vallu; Desnoyers; and others.—Vasari, ed. Mil., iv. 371; Passavant, ii. 290; Müntz, 537; Jameson, History of Our Lord, i. 342; C. & C. Raphael, ii. 486; Springer, 359; Lübke, Rafael, 142; Gutbier, i. Pl. 91; Filhol, x. Pl. 715; Musée français, i.; Landon, Musée, iii. Pl. 69; Perkins, 189; Ch. Blanc, École ombrienne.

By *Titian*, S. Salvatore, Venice; canvas, figures life-size. Christ just leaving the earth, which his right foot still touches; Moses on left, Elias on right, and three apostles watching in foreground. Painted about 1565. Shows marks of assistants; injured by repainting.—Vasari, ed. Mil., vii. 449; Ridolfi, Maraviglie, i. 267; C. & C., Titian, ii. 352.

TRAUT, HANS, 15th century in Nuremberg. German school; mentioned in the burgher roll of 1477. He was a follower of Wolgemuth, though his style differed less than his from that of the earlier Nuremberg school. Work: St. Sebastian, University of Erlangen.—Thausing (Eaton), i. 91; W. & W., ii. 123.

TRAUTMANN, JOHANN GEORG, born at Zweibrücken in 1713, died in Frankfort in 1769. German school; history, genre, and portrait painter, pupil of F. F. Bellon, then in Frankfort of Schlegel and of Kiesewetter; became court painter to the Elector Palatine in 1761; painted jolly peasant scenes in the manner of Brouwer, Ostade, Teniers, etc., and bearded heads in Rembrandt's style. Works: Conflagration, Male Head with Turban, Female do., Cassel Gallery; Conflagration, Städel Gallery, Frankfort; do., Augsburg Gallery.—Nagler, xix. 54.

TRAVI, ANTONIO, born at Sestri, near Genoa, in 1613, died in Genoa in 1668. Genoese school; sometimes called from his deafness Il Sordo di Sestri. Colour-grinder to Bernardo Strozzi, who gave him instruction; afterward studied under Gottfried Waals or Waels, a Flemish landscape painter settled in Genoa. Acquired considerable reputation as a landscape painter in Genoa, where most of his works are.—Lanzi, iii. 272; Ch. Blanc, Ecole génoise.

TRAYER, JEAN BAPTISTE JULES, born in Paris in 1824. Genre painter, pupil of his father and Lequien. Paints family scenes in which the heads are of superior merit. Medals: 3d class, 1853, 1855. Works: Last Bunch of Grapes, Empty Basket, Last Look, Interiors (1848); Shakespeare listening to the reading of one of his Plays in the Crown Tavern, Leonardo da Vinci and his Pupils (1850); Girl Sewing, Woman Spinning, The Lesson in Embroidery (1853); Sewing School, Too much Work (1855); Retinue, Grain Market (1857); Serenity (1859); Tapestry, Prayer, Anxiety (1861); First Sighs, Public Garden (1863); Gathering Mussels at Dieppe (1864); Interior in Savoy, Twins (1865); Pancake Seller (1866), Luxembourg Museum; Alphabet (1868); Girls' School, Two Sisters (1869); Sisters of Charity (1870); Seamstresses of Pont-Aven (1872); A Little Sunlight (1873); Seamstresses (1874); Young Woman and Child (1875); Tréport Fishwives waiting for Low Tide (1879); Dozing (1882); Con-

carneau Cloth Shop on Market Day (1883); At Concarneau (1884); Rag Market (1886); Young Lady cutting her Nails, Ravené Gallery, Berlin.—Bellier, ii. 588; Meyer, Gesch., 635, 693.

TREES AND PLANTS, CREATION OF, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

TREGO, WILLIAM THOMAS, born at Yardley, Bucks County, Penn., Sept. 15, 1859. Figure painter, pupil of the Pennsylvania Academy, where he was awarded the first Charles Toppan prize in 1882 and the Temple silver medal in 1883. Studio in Philadelphia. Works: United States Cavalrymen, T. B. Clarke, New York; Battery en Route (1882), Pennsylvania Academy, Philadelphia; The Pursuit (1884), Jerome B. Wheeler, New York; Battery—Halt! (1886), Mr. Gibbons, ib.

TREIDLER, ADOLF, born in Berlin in 1846. Genre painter, pupil of Berlin Academy under Daege, and of Julius Schrader; won the prize for Rome in 1872, and travelled in Germany and Italy in 1873–74. Medal, Vienna, 1873. Works: Electress Elizabeth taking Communion after Protestant Rite (1872); Francis I. declining Conditions of Peace by Charles V. (1877); In Ischia (1884); Love Song (1885).—Rosenberg, Berl. Malersch., 250; Zeitschr. f. b. K., ix. 64; xx. 41; Kunst-Chronik, xx. 748.

TREML, FRIEDRICH, born in Vienna, Jan. 8, 1816, died there, June 13, 1852. Military genre painter, pupil of Vienna Academy under Fendi; worked from 1849 almost exclusively for the Emperor Francis Joseph, who possesses his best pictures. Works: Procession of Corpus Christi (1841); Marching out of Garrison (1844); Reception of Consecrated Church Bell (1846); Smugglers in danger of Discovery (1847); Old Peasant dreaming of Battle of Aspern (1849), New Pinakothek, Munich; Recruit (1851); Return from Golden Wedding (1852); Old Peasant dreaming of Battle of Aspern, Munich Gallery.—Wurzbach, xlvii. 120.

TRÉMOLLIÈRE (Trimolières), PIERRE CHARLES, born at Cholet in 1703, died in Paris, May 11, 1739. French school; genre painter, pupil of Jean Baptiste van Loo. Won the second grand prix de Rome in 1726; after living in Rome six years returned and painted altarpieces for Lyons, and met with much success. Became a member of the Academy (1737), and assistant professor.

Works: Adoration of the Shepherds, Lyons Museum; Springtime, Autumn, Hermitage, St. Petersburg.—Bellier, ii. 590; Ch. Blanc, École française; Mariette, Abecedario, v. 345.

P.C. Tremolliere
J.Gr. Tremoliere
fecit 1738
P.C. Tremoliere

TRENKWALD, JOSEF MATHIAS, born in Prague in 1824. History painter, pupil of Ruben at Prague and Vienna Academies, also influenced by Rahl, then studied in Rome, 1856–62, after the masters of the 15th century; became director of Prague Academy in 1865 and professor at Vienna Academy in 1872. Member of Vienna Academy in 1866. Order of Francis Joseph, 1879; Papal Order of Gregory. Works: Peasants in Flight (1845), Scene in Peasants' War (1848), Gallery, Prague; Death of Charles XII. (1847), Count Clam-Gallas, ib.; Battle of Lippa (1849): SS. Cyril and Methodius (1861); Annunciation and Assumption, in Missale Romanum for Pope Pius IX. (1863); Defence of Last Wagon-Bulwark by the Hussites (1868); Entry of Leopold the Glorious into Vienna in 1219 (1872), Vienna Museum; Transfiguration of Christ; Life of Mary (1883). In fresco: Arrival of St. Adelbert's Relics in Bohemia (1852), Abdication of Vladislav (1854), Foundation of Prague University (1855), Battle of the Hus-

sites (1862), Belvedere, Prague; Christ in Glory, Mary with the Apostles, Scenes in Life of St. Pascalis (1864–65), Burial Chapel, Baron Revoltella, Trieste; Theological Virtues, and Fathers of the Church (1865–67), Academic Gymnasium, Vienna; Cycle (1869–77), Karolinenthal Church, Prague. In tempera: Development of Worship of Mary (1883–85), Choir Chapels, Votivkirche, Vienna.—Wurzbach, xlvii. 156; Kunst-Chronik, xix. 59; xx. 380; Oesterr. K. Chr., i. 23, 152; ii. 26; iii. 14.

TREU (Trey), (JOHANN) NIKOLAUS, born at Bamberg in 1734, died at Würzburg in 1786. German school; history and portrait painter, son and pupil of Marquard Treu, then in Paris pupil of Carle Van Loo and of Pierre; returned to Würzburg, then spent several years in Rome, where he painted Pope Pius VI. and won a prize of the Academy of San Luca. Court painter at Würzburg. Works: Romulus killing Remus, Little Boy firing Pistol, St. Francis in Prayer, Portrait of his Sister Katharina, Child with Fruits and Bouquets (flowers and fruits in last two by Katharina), Bamberg Gallery; Abraham and Sarah, Dominican Church, Würzburg; do., and Judith before Holofernes, Gallery, ib.—Nagler, xix. 73.

TREU, (JOSEF) CHRISTOPH, born at Bamberg in 1739, died there in 1798. German school; landscape and marine painter, son and pupil of Marquard Treu. Having won considerable reputation at Stuttgart in 1765, he was called to Bruchsaal by the Prince Bishop von Hutten, for whom he painted at the castles in the principality of Speyer; then studied, travelling in Germany, Flanders, and Holland; became court painter to the elector at Cologne, returned to Bamberg in 1771, and in 1780 was made inspector of the Pommersfelden Gallery. Works: River Landscapes with Cattle, etc., View of the Rhine near Bingen, Harbour with many Vessels, Dead Birds in a Landscape, Bamberg Gallery.—Nagler, xix. 72.

TREU, KATHARINA, born at Bamberg in 1742, died at Mannheim in 1811. German school; flower and still-life painter, daughter and pupil of Marquard Treu (1712-96), painted already at ten years of age, then studied at the Düsseldorf Academy, became court painter to the Elector Charles Theodore at Mannheim in 1769, and professor at Düsseldorf Academy in 1776. Works: Fruit and Flower-Pieces (5), Bamberg Gallery; Fruit-Piece, Carlsruhe Gallery; do., Darmstadt Museum; do., Stuttgart Museum.—Nagler, xix. 71.

TREU (Trey), MARQUARD, born at Bamberg in 1712, died there in 1796. German school; history, portrait, landscape, animal, and still-life painter, pupil of Nikolaus Grooth (died in 1797), and of Lorenz Theisinger; became inspector of the Pommersfelden Gallery in 1766. Works: Grapes and Flowers, Augsburg Gallery; Three Chemists around a Table, Three Scholars instructing a Boy by a Globe, Bamberg Gallery.—Nagler, xix. 73.

TREVISANI, FRANCESCO, born at Capo d'Istria, April 9, 1656, died in Rome, July 30, 1746. Venetian-Roman school; history and portrait painter, son of Antonio Trevisani (architect), and pupil at Venice of Antonio Zanchi. He went to Rome about the close of the 17th century and lived there the remainder of his life. Works: Sleep of Jesus, Louvre, Paris; Repose of Diana, Rennes Museum; The Dead Christ carried by Angels, Vienna Museum; Massacre of Innocents, Holy Family, Repose in Egypt, Madonna and St. John, Madonna and St. Elizabeth, Christ in Garden of Olives, St. Anthony of Padua, St. Francis in Ecstasy, Dresden Museum; Magdalen Penitent, Leipsic Museum; St. Sebastian, Old Pinakothek, Munich; Holy Family, Oldenburg Gallery; Diana and Endymion, Triumph of Galatea, do. of Venus, Artist's Portrait, Cassel Gallery; Archangel Michael overthrowing Satan, Portrait of a Bishop, Schleissheim Gallery; Madonna, Uffizzi, Florence; Antony and Cleopatra, Palazzo Spada, Rome.—Mariette, Abecedario, v. 348; Reale gall. di Firenze, iv. 147.

TREVISANI, MARC ANTONIO, Doge, portrait, *Titian*, Sterne Collection, Vienna; canvas, H. 3 ft. 3 in. × 2 ft. 10 in. Painted in 1553; replica of original, burned in the Palazzo Ducale, Venice, in 1577.—C. & C., Titian, ii. 226.

TRÉZEL, PIERRE FÉLIX, born in Paris, June 16, 1782, died there, June 16, 1855. History painter, pupil of Lemire and Prud'hon, in whose manner he painted some large pictures. Medals: 3d class, 1822; 2d class, 1830; L. of Honour, 1855. Works: Death of Marcus Aurelius (1806), bought by State; Death of Zopira (1808); First-Born (1810); Hector's Parting from Andromache (1819), Bordeaux Museum; Death of Mother and Sister of Gustavus Vasa (1822); Thetis plunging her son Achilles into the Styx (1830); Portrait of the Seigneur de Lautrec, Versailles Museum; Cain fleeing after his Crime (1855); Phædra judged in Hell, Angers Museum; St. John writing the Apocalypse, Church of St. John, Toulouse; Souls in Purgatory rising to Heaven, Cathedral of Toulouse.—Bellier, ii. 590; Meyer, Gesch., 163; Larousse.

TRIBUTE MONEY (Matt., xxii. 19; Luke, xx. 24).

By *Rembrandt*, Hope Collection, England; canvas, H. 1 ft. 11 in. × 2 ft. 7 in.; dated 1645. Interior of a temple; in foreground twelve persons, among whom is a Pharisee showing Jesus a piece of money. Robit Collection (1801), 8,850 francs; sold in 1840 for 600 guineas. Engraved by McArdell.—Vosmaer, 469; Smith, vii. 47.

By *Rubens*, Mr. Emerson, England (?); wood, H. 5 ft. × 6 ft. Nine figures, life-size, seen to knees. Christ holds the piece of money in his left hand and raises the right above his head. Van Loo Collection, Amsterdam (1713), 1,150 florins; Lord Courtenay Collection (1816), 490 guineas; John Webb (1821), 441 guineas; G. J. Cholmondeley sale (1831), 252 guineas.

By *Titian*, Dresden Gallery; wood, H. 2 ft. 8 in. × 2 ft.; signed. Cristo della Moneta. Christ, full-face, turns towards the questioning Pharisee, who stands in profile with the coin in his hand. A masterpiece of the artist. Painted, according to Vasari, about 1514, for Alfonso I. of Ferrara, on the panel of a cabinet; afterwards in gallery of the Duke of Modena, whence it passed in 1746 to Dresden. Restored by Palmaroli; no original replica, but copies in the galleries of Dresden and Parma, in the Uffizi, the Grosvenor Collection in London, and in the Accademia di S. Luca, Rome. Engraved

Tribute Money, Titian, Dresden Gallery.

by G. Eilers.—C. & C., Titian, i. 116; Vasari, ed. Mil., vii. 435; Hübner, Dresden Gal., i. 11.

By *Titian*, National Gallery, London; canvas, H. 4 ft. × 3 ft. 4½ in.; signed. Christ, turned to left, points upwards with right hand as the Pharisee presents the coin; behind the latter is a man wearing goggles. Bought in 1852 at sale of Marshal Soult, who brought it from Spain. Perhaps the picture painted in 1568 for Philip II., but crude and unsatisfactory in treatment (C. & C.). Engraved by Martin

Rota. Acquired by National Gallery in 1852.—C. & C., Titian, ii. 388.

By *Valentin*, Louvre, Paris; canvas, H. 3 ft. 9 in. × 5 ft. At right, Christ with right hand extended, as if speaking; at left, a Pharisee, wearing spectacles, presents the piece of money, to which a second one, standing in centre, points interrogatively. Figures half-length. Collection of Louis XIV. Engraved by Baudet; by Claessens in Musée français.—Réveil, vi. 424.

TRIEBEL, KARL, born at Dessau in 1823, died at Wernigerode in the Hartz, Sept. 16, 1885. Landscape painter, pupil of Beck, then in Berlin of Karl Schulz, Krause, and Biermann; visited repeatedly Bavaria, Tyrol, Switzerland, and North Italy. Court painter to Duke of Anhalt, 1851; made professor by King of Prussia, 1855. Works: On St. Gothard Road; Hintersee in the Ramsau; The High Göll; Thun Lake; Landscapes in the Hartz Mountains; Lake of Brienz; The Dachstein; The Kyffhäuser in Thuringia; Alpine Landscapes (2, one dated 1854), Leipsic Museum; Landscape, Stettin Museum; Swiss Landscape, Lake of Luzerne, Wiesbaden Gallery.—Müller, 526; Kunst-Chronik, xxi. 34.

TRIGT, HENDRIK ALBERT VAN, born at Dordrecht, Oct. 22, 1829. Genre painter. Works: Service in Lutheran Church in Norway (1866), Baptism in Norway (1875), Amsterdam Museum; Last Days of Erasmus (1879), Rotterdam Museum.

TRINITY, Mariotto *Albertinelli*, Florence Academy; wood. Christ on the Cross in a glory of angels; above, the Dove and God the Father, with right hand in act of benediction and left holding an open book, with the Alpha and Omega upon it. Painted about 1510 for S. Giuliano, whence removed to Academy.—Vasari, ed. Mil., iv. 222; C. & C., Italy, iii. 488; Gall. Accad. di Firenze, Pl. 56.

By *Rubens*, Munich Gallery; canvas, H. 10 ft. 5 in. × 3 ft. 7 in. The Father and the Son, represented by majestic figures, the former with a sceptre, the latter with a cross, both seated on clouds, with their feet on a globe borne by three angels; above, the Dove, hovering in a flood of light. Formerly altarpiece in the Augustin Church, Munich. Engraved by Vosterman, and anonymous. Lithographed by

Tribute Money, Valentin, Louvre, Paris.

Piloty. Same subject, with saints below, in England.—Smith, ii. 75, 267.

By *Titian*. See *Gloria*.

TRINITY, ADORATION OF, Albrecht *Dürer*, Vienna Museum; wood, arched at top, H. 4 ft. 4 in. × 4 ft.; signed, dated 1511. God the Father enthroned, with the Dove above in a glory of seraphim, holds before him Christ crucified; on each side is a choir of angels with the instruments of the Passion, and below them the saints—on the left the martyrs of the New Testament, led by the Virgin, on the right the heroes of the Old Testament, led by John

Baptist; below, the members of the Church Militant—on the left the Pope and the clergy, on the right a cardinal encouraging the donor Landauer, who kneels with the female members of his family behind him, and the Emperor and laity; at the bottom, a coast landscape, with the figure of Dürer himself standing at right. Painted for an altarpiece for the chapel of the Landauer Cloister, Nuremberg, which was dedicated

Adoration of the Trinity, Albrecht Dürer, Vienna Museum.

to All Saints; hence the picture is sometimes called All Saints. Sent by Nuremberg Council in 1585 to Emperor Rudolph II. at Prague, whence removed to Vienna. Original carved frame, made by Dürer, still in Nuremberg. Copy by Johann Christian Ruprecht at Château of Laxenburg, near Vienna. Engraved in E. Förster's Denkmaler der deutschen Kunst (vi. 13); lithographed by Jutie Primisser.—Thausing (Eaton), ii. 29; Förster, vi.

TRINITY, DISPUTE OF THE, Andrea del *Sarto*, Palazzo Pitti, Florence; canvas, H. 6 ft. 3 in. × 6 ft. 6 in.; signed. SS. Augustine, Lawrence, Peter Martyr, and Francis, standing, and SS. Sebastian and Mary Magdalen (likeness of Andrea's wife), kneeling; above, the symbol of the Trinity in the clouds. Painted about 1517 for the convent of S. Agostino without the San Gallo gate; removed to S. Jacopo tra' Fossi in 1529, where it was damaged in the inundation of 1555; transported to Pitti in first half of 17th century; copy by Ottaviano Vannini substituted for it in S. Jacopo. Engraved by Lorenzini; Marri.—Vasari, ed. Mil., v. 27; C. & C., Italy, iii. 562; Gal. du Pal. Pitti, iv. Pl. 112; Rosini, iv. 206.

TRINQUESSE, L. R., flourished in Paris and at The Hague, second half of 18th century. French school; portrait and figure painter, pupil of Largillière; was received into the guild at The Hague in 1767; rejected twice by the Academy in Paris; exhibited there as late as 1793. Works: Portrait of Young Lady with Music Leaf (1774), Berlin Museum; Portrait of Washington (1779); Promenade in a Park, Two Women and a Man in Doric Temple before Statue of Cupid, Morning, Afternoon (1782); Oath to Cupid, Offering to Cupid, Mother Reproaching Young Man (1785); First Kiss of Cupid (1787); Conversation in a Landscape, Couple offering their Child to Cupid (1791); Sentimental Conversation in a Park, Lessons of Young Mothers (1793).—Bellier, ii. 592; Kramm, vi. 1644; Meyer, Gemälde der köngl. Mus. (1883), 466, 563.

TRISTAN, LUIS, born near Toledo in 1586, died in Toledo in 1640. Spanish school; pupil of El Greco, whom he excelled in design and equalled in execution. In 1616 he painted a series of pictures for the Church of Yepes, considered his best works. Velasquez greatly admired him and left the studio of Pacheco to study his pictures, many of which are in Toledo. Works: St. Anthony and others, Cathedral; St. Louis giving Alms, S. Pedro Martir; Last Supper, Convent de la Sisla; Male Portrait, Madrid Museum; Portrait of Lope de Vega, Hermitage, St. Petersburg.—Stirling, i. 439; Viardot, 169; Ch. Blanc, École espagnole; Madrazo, 579.

TRIUMPH OF CÆSAR. See *Cæsar*.

TRIUMPH OF CHRISTIANITY, Philipp *Veit*, Städel Institute, Frankfort; fresco, H. 9 ft. 4 in. × 20 ft.; wings, each, H. 9 ft. 4 in. × 6 ft. 3 in. The introduction into Germany of Art through Christianity. In centre, a female figure representing Christianity, with an angel behind holding an open book, offers a palm branch to the people at right, who are listening to St. Boniface, who stands with one foot on the Druid oak, just felled; in front a bard, the strings of his harp broken, is sitting dejectedly, turning his head from Christianity; at the left, a group representing Chivalry, Poetry, and Music, with children learning to read; and behind, Architecture, Sculpture, and Painting; the city in background is Frankfort, where the German emperors were elected. —Fürster, ix. 25.

TRIUMPH OF CHRISTIANITY IN GERMANY, Josef *Führich*, Schack Gallery, Munich; canvas, H. 6 ft. 5 in. × 8 ft. 8 in. The introduction of Christianity into Germany. In centre, between two great trees, a statue of the Virgin enthroned, holding the child, with the inscription LUX IN TENEBRIS on the pedestal; at the base, seated on a stone, a pious hermit teaches children; in front, kneeling, a knight in adoration; at left, two German warriors standing, a huntsman reclining asleep, and a woman cooking, and in background, the chase; at right, monks engaged in ploughing and in felling trees, and in background a church and other buildings.—Fürster, x. 28.

Dispute of the Trinity, Andrea del Sarto, Palazzo Pitti, Florence.

TRIUMPH OF THE CHURCH, Jan van *Eyck*, National Museum, Madrid; wood, H. 5 ft. 6 in. (independent of central projection) × 5 ft. In three parts. In the upper part the Almighty, enthroned under a Gothic canopy, holds a sceptre in the left hand and raises the right in benediction; on one side sits the Virgin reading, on the other St. John the Evangelist writing; at the foot of the Almighty lies the Immaculate Lamb. Below, a stream of water, in which sacramental

wafers are floating, representing the offering for the sins of the world, flows into the second part, representing a flower garden, where six angels play on musical instruments; beyond these, on each side, are singing angels under Gothic canopies. In the third or lower part, the water finally flows into a Gothic fountain in the centre foreground, with the blessed on one side, headed by the Pope, who directs the attention of the Emperor, kneeling beside him, to the fount as the source of salvation; on the other side, the High Priest, his eyes bound and holding a broken standard, endeavors to prevent a kneeling Jew from paying adoration; beside these are other Jews, in attitudes of horror and despair. Dr. Waagen ascribes this picture to Hubert van Eyck, but the preponderance of opinion is against him. It is called also the Fount of Salvation.—Kugler (Crowe), i. 68.

TRIUMPH OF DEATH. See *Death*; *Crescenzio*, Antonio.

TRIUMPH OF FLORA. See *Flora.*

TRIUMPH OF LOVE, *Domenichino*, Louvre; canvas, H. 4 ft. 3 in. × 3 ft. 4 in. Love, seated in a chariot, drawn by doves, holds a bow in his right hand and drives with his left; near him a cupid scatters flowers, while another takes them from the crown of Love; the whole surrounded by a garland of flowers, painted by Daniel Seghers. Came from Villa Ludovisi, Rome, to Duc de Mazarin; thence to collection of Louis XIV. When placed in the gallery at Versailles the garland was detached from the main picture, and it was long supposed to be lost, but it was found in 1858 and is now restored to the picture. Engraved by C. Randon; Potrelle.—Villot, Louvre; Musée français; Filhol, ix. Pl. 591; Landon, Vies, Pl. 59.

TRIUMPH OF PETRARCH. See *Petrarch.*

TRIUMPH OF RELIGION. See *Dispute* of the Sacrament; *Testament*, Old and New.

TRIUMPH OF RELIGION IN THE ARTS, Johann Friedrich *Overbeck*, Städel Gallery, Frankfort; canvas, H. 14 ft. × 12 ft. The Madonna, with the Infant in her arms, sits enthroned in mid-heaven, surrounded by prophets, evangelists, and saints; on the earth below are some sixty painters, sculptors, and architects; in the centre a fountain, its upper waters rising into the sky, emblematical of the heavenward direction of Christian art as opposed to the idea of the ancients, who represented the stream as flowing downward from Parnassus, its lower waters falling into two basins, one of which reflects heaven, while the other receives earthly objects, thus indicating the twofold character of art. Sometimes called the Christian Parnassus and the Magnificat of Art. Painted in 1831–1840; cartoon in Carlsruhe Gallery. Engraved by Amsler.—Atkinson, 65; Overbeck, Religion Glorified by Fine Arts (translated by Macray, Oxford, 1850); Gaz. des B. Arts (1864), xvii. 135.

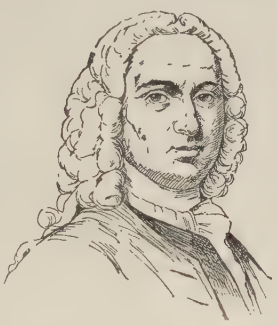
TRIUMPH OF TITUS AND VESPASIAN. See *Titus.*

TRIVA, ANTONIO, born at Reggio in 1626, died at Munich in 1699. Lombard school; history painter, pupil of Guercino, whom he imitated successfully; distinguished himself in various cities of North Italy, including Venice, and finally was called to Munich by the Elector Ferdinand Maria of Bavaria, for whose castles he painted mythological and historical pictures; is said to have worked with either hand equally well. Work: Cupid wiping the Feet of Venus, Dresden Museum.—Lanzi (Roscoe), ii. 364; Nagler, xix. 10.

TROGER, PAUL, born at Zell, Tyrol, Dec. 30, 1698, died in Vienna in 1777. German school; history and portrait painter, pupil at Fleims, South Tyrol, of Giuseppe Alberti (1664–1730), then studied in Venice and Bologna. Piazetta, G. Crespi, Solimena, and S. Concha are named as his masters. Probably about 1728–30 he went to Vienna, where his works at once attracted attention and he was made court painter. Temporary director of Vienna Academy in 1751–59. Works: Christ on Mount of Olives, Vienna

Museum ; St. James, St. Philip, Christ and the Adulteress, Solomon's Judgment, Salzburg Museum ; Solomon's Idolatry, Abigail, Christ and St. John as Children, Corpus Christi, Ferdinandeum, Innsbruck ; St. Francis in Prayer, Hermannstadt Gallery ; Many altarpieces and fresco paintings in churches at Vienna, Salzburg, and in abbeys of Lower and Upper Austria ; Portraits of Imperial Family, of Raphael and Mathias Donner.—Tyrol. K. Lex., 252 ; Wurzbach, xlvii. 227.

TROOST, CORNELIS, born in Amsterdam, Oct. 8, 1697, died there, March 7, 1750. Dutch school ; genre and portrait painter, pupil of Arnold Boonen, but owed his development principally to his own studies after good masters and from life. Excelled in genre, guard-house, and private-life scenes, and in illustrations of plays of the time. Painted chiefly in gouache and pastel. Was called the Dutch Hogarth. Works : Portrait Group of Four Children with an Ape (1723), Regents' Piece with Six Portraits (1724), do. with Eight (1729), Anatomy Lesson (1728), Three Members of Surgeons' Guild (1731), Alexander the Great in Battle on the Granicus (1737), Artist's Portrait (2), Amsterdam Museum ; Portraits of Man and Wife (1744), Haarlem Museum ; Nine Scenes from Dutch Comedies (1737–41), Five Convivial Scenes (1739–40), Epiphany Singers, Love Song (1745), Artist's Portrait (1745), Hague Museum ; Lying-in Room in Holland, Rotterdam Museum ; Victory of Constantine over Maxentius, Naval Battle, Bamberg Gallery ; Eating his Breakfast (1740), Schwerin Gallery.—Ch. Blanc, École hollandaise ; Burger, Musées, i. 285 ; Immerzeel, iii. 144 ; Kramm, vi. 1644.



TROOSTWYCK, WOUTER JOANNES VAN, born at Amsterdam in 1782, died there in 1810. Landscape, animal, and portrait painter, pupil of Juriaan Andriessen (1742–1819), but studied chiefly from nature, and was much influenced by the masters of the 17th century, notably by Potter. Works : Landscapes in Gelderland (2), Amsterdam Museum ; Landscape with Animals, Rotterdam Museum.—Immerzeel, iii. 146 ; Kramm, vi. 1648.

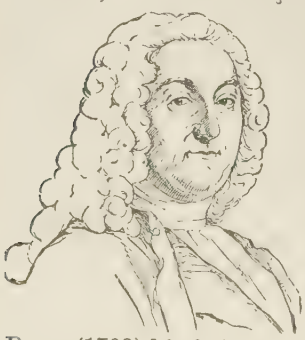
TROTTER, NEWBOLD HOUGH, born in Philadelphia, Pa., Jan. 4, 1827. Animal painter ; had no special master, though he derived aid and instruction from William T. van Starkenborg, cattle painter, at The Hague ; studied chiefly from nature in this country. Has painted in Boston and in Philadelphia, where his studio now is. Works : The Fading Race (1877), owned in London ; Wounded Bison pursued by Wolves, The Last Stand, After the Combat, Grizzly Bears on the March, Indian Camp near Powder River, painted for Gen. William T. Sherman for War Department, Washington ; Bison Fighting, Herd of Elk in Winter, A. Padelford, Philadelphia ; Pictures (3) representing progress of transportation in Pennsylvania during fifty years, Henry H. Houston, Pennsylvania Railroad ; Fifty Years Ago, El Mahdi (lion asleep), In the Soudan (lion and lioness), owned in Philadelphia ; Jersey Beauties (1880) ; Elk and Twins, Rocks at Newport (1881) ; September (1883) ; Victorious (1886) ; Range of the Bison (1887).

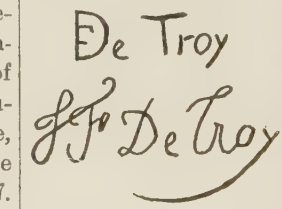
TROTTI, GIOVANNI BATTISTA, Cavaliere, born in Cremona in 1555, died after 1607. Lombard school ; called Il Malosso because when Agostino Carracci painted in competition with him, at Parma, he said that he had found a hard bone (mal osso) to crack. Favourite pupil of Bernardino Campi, whose niece he married and of whom he became the heir. Studied also Correggio and Bernardo Gatti, whose manner he exaggerated. He had a rich imagination and great facility of execution, and painted many works for churches in Cremona, Piacenza, and Parma. His most noted works are frescos in the Palazzo del Giordino, and in the cupola of

S. Abondio, Parma, and Entombment, Brera, Milan. His nephew, Cavaliere Euclide Trotti, was his pupil and imitator. He was convicted of high treason when young, and is said to have died of poison in prison.—Lanzi, ii. 445; Ch. Blanc, École lombarde; Lavice, 154.

TROY, FRANÇOIS DE, born at Toulouse in February, 1654, died in Paris, May 1, 1730. French school; history and portrait painter, son and pupil of Nicolas de Troy (portrait painter at Toulouse in 17th century) and brother of Jean de Troy (history and portrait painter at Toulouse, born 1640, died 17—); pupil also of Nicolas Loir and of Claude Lefèbvre. Member of Academy in 1674, professor in 1693, director in 1708, and adjunct-rector in 1722. Works: Portraits of Duchesse d'Orléans, Jules Mansart, and Nicolas Belle, Versailles Museum; Bathsheba, Angers Museum; Woman and Child, Grenoble Museum; Woman Reading, Marseilles Museum; Ariadne and Bacchus, Montpellier Museum; Portrait of Duchesse de Maine, Orléans Museum; Nunc Dimittis, Assumption, Ascension, Rouen Museum; Magdalen, Dream of St. Joseph, Guardian Angel, Toulouse Museum; Parting of Hector and Andromache, Troyes Museum; Portrait of Duc de Maine (1716), Dresden Museum.—Bellier, ii. 597.

TROY, JEAN FRANÇOIS DE, born in Paris, baptized Jan. 27, 1679, died in Rome, Jan. 26, 1752. French school; genre painter, son and pupil of François de Troy. Having failed to gain the prix de Rome (1702) his father sent him at his own expense to Italy, where he was pensioned by the king, for three or four years, and divided his time between work and amusement until he was forced to return home in 1706. Member of Academy, 1708; assistant professor, 1716; professor, 1719; in 1727 he shared with Lemoine a prize competed for by members of the Academy; in 1737 he was appointed secretary to the king, and in 1738 director of the French Academy at Rome. Prince of the Academy of St. Luke. Works: Henri IV. holding the First Chapter of the Order of the Holy Ghost (1732), Swooning of Esther (1737), Toilet of Esther (1738), Male Portraits (2), Louvre; Portrait of Marquis de Marignan, two others, Besançon Museum; Pilate washing his Hands, Dijon Museum; Apollo and Diana destroying the Children of Niobe, Montpellier Museum; Diana at the Bath, Nancy Museum; Punishment of Psyche, and others, Nîmes Museum; Portrait of Abbé Desfriches, Orléans Museum; do. of Duchesse de la Force, Rouen Museum; Plague of Marseilles, Marseilles Museum; Martyrdom of St. Stephen, Christ in the Garden, Chapel of St. Suaire, Besançon; Lady at Breakfast in a Park (1723), Berlin Museum; Lot and his Daughters, Susanna and the Elders (2), Portrait of Artist's Wife, Hermitage, St. Petersburg. —Bellier, ii. 597; Ch. Blanc, École française; Jal, 1207; Villot, Cat. Louvre; Lejeune, Guide, i. 350; Wurzbach, 17.



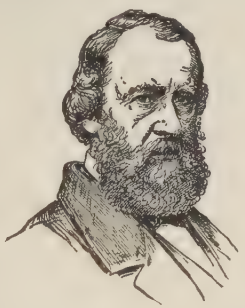


TROY, WAR OF, ancient pictures of. See *Calliphon, Cleanthes, Polygnotus, Theodorus.*

TROY, WAR OF, Peter *Cornelius* and assistants, Glyptothek, Munich; frescos on ceiling and walls of the Trojan Hall (Trojanischer Saal). Ceiling: Centre picture, circular, Marriage of Peleus and Thetis, painted by Schlotthauer; around this, in a circle, are stucco reliefs, by Schwanthaler, of the twelve great gods and goddesses of Greece. Beyond these are four pictures of similar shape and size: Judgment of Paris, Marriage of Menelaus and Helen, Rape of Helen, Sacrifice of Iphigenia, all painted

by Schlotthauer and Zimmermann. Beyond these are eight pictures of similar size and shape : Achilles with the Daughters of Lycomedes (painted by Zimmermann), Mars and Venus wounded by Diomed (Schlotthauer), Agamemnon's Dream (id.), Venus protecting Paris against Menelaus (Zimmermann), Ajax overcoming Hector (Cornelius), Nestor and Agamemnon awakening Diomed (id.), Priam begging the Body of Hector (Zimmermann), Farewell of Hector and Andromache (Schlotthauer). The arabesques about these pictures were painted by Eberle and Neureuther. Walls : On the three walls are large paintings with colossal figures. 1. Assembly of the Greeks and Anger of Achilles ; 2. Combat over the Body of Patroclus ; 3 Destruction of. Troy, all painted by Cornelius, aided by Zimmermann and Schlotthauer. Painted in 1825–30.

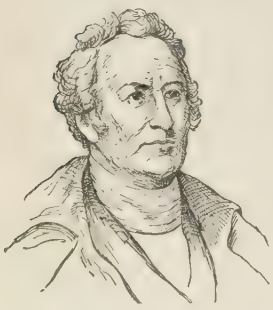
TROYON, CONSTANT, born at Sèvres, Aug. 28, 1810, died in Paris, Feb. 21 (March 20, ?), 1865. Landscape and animal painter, pupil of Riocreux and Poupart and influenced by Roqueplan to study nature, for which he showed an individual feeling in first exhibited works, 1836. Visited Holland in 1847 and completed his education. After 1848 introduced cattle into his landscapes. Rose to be one of the greatest, if not the first, of modern French landscape painters. Medals : 3d class, 1838 ; 2d class, 1840 ; 1st class, 1846, 1848, 1855 ; L. of Honour, 1849. Works : Colas House at Sèvres, Festival at Sèvres, Bit of Park of St. Cloud (1833) ; View at Sèvres, Palace of St. Cloud, Slopes of St. Cloud (1835) ; View near Argenton (1836) ; View at La Ferté-St.-Aubin (1837) ; St. Cloud, Black Road at St. Cloud, Landscape near St. Cloud, Country Fair in Limousin (1838) ; Studies of Breton Scenery, View near Orléans (1840) ; Tobias and the Angel (1841) ; Women Bathing (1842) ; View near Vannes (1843) ; Forest of Fontainebleau, Below the Forest (1844) ; View near Fontainebleau, View at Caudebec (1845) ; Valley of Chevreuse, Clearing in the Woods, A Poacher, Beneath the Woods at Fontainebleau (1846) ; Forest of Fontainebleau, Hollow Road in Normandy, Environs of Amsterdam, Environs of The Hague (1848) ; Sézanne, Village of Corfelia, The Mill, Studies of Sheep, Landscape near Paris (1849) ; Flock of Sheep, Drinking-Place (Montpellier Museum), Cattle Mart, Storm at Monton-Gluine (1850) ; Cows in Pasture (1851), Leipsic Museum ; Valley of La Tonque (1853), Comtesse Lehon ; Drinking-Place at La Tonque (1853), Montpellier Museum ; Hollow Road (1853) ; Dogs in Leash (1854), Cattlepiece (1855), Ravené Gallery, Berlin ; Cattle and Sheep driven across Meadow (1855), Kunsthalle, Hamburg ; Oxen going to Work (1855), Louvre ; Cows at a Drinking-Place, Dogs Running, Dogs Let Loose, Dogs in Leash, White Cow, Red Cow (1855) ; Return to Farm (1859), Louvre ; Going to Market, Cow in Pasture, Cows going to Fields, Study of Dog (1859) ; View in Park of Neuilly, Amiens Museum ; Labouring Oxen, Bordeaux Museum ; Flock of Sheep in a Landscape, Sunset, Havre Museum ; View in Forest of Fontainebleau, Lille Museum. Works in United States : Autumn Woods with Cattle, Cattle, On the Road, Cows in Landscape, William H. Vanderbilt, New York ; Cow at Brook, Charles F. Woerishoffer, ib.; Sheep, T. A. Havemeyer, ib.; Holland Landscape and Cattle, Cow, Miss C. L. Wolfe, ib.; Cattle Drinking, do. Grazing, Water-Cart, A. Belmont, ib.; Normandy Cattle, J. H. Stebbins, ib.; Cow and Sheep, R. Hoe, ib.; Coming Storm, J. P. Morgan, ib.; Under the Master's Eye, William Astor, ib.; Repose, W. T. Walters, Baltimore ; Cattle, Feeding Chickens, Borie Collection, Philadelphia ; Crossing the Ford, H. C.



Gibson, ib.; Landscape, Q. A. Shaw, Boston; do., Boston Museum; and many others. Sales: The Bridge (16,000 francs, Everard sale, 1881); The Pond (31,500 francs, Wilson sale, 1881); Shepherd and his Flock (25,500 francs, ib.); A Pasture (40,600 francs, ib.); Drinking-Place (80,000 francs, Narischkine sale, 1883); Way to Market (42,500 francs, ib.). At the Morgan sale, New York, 1886, were sold: Return from the Farm (1852), $6,550; Cow chased by Dog, $9,100; Cattle and Horses, $1,050; Coast near Villiers, $8,100; The Pasture, $7,100, Knoedler & Co.; Going to the Fair, $2,550; Pasturage in Normandy, $6,350, Mr. Kimball, Boston.—Bellier, ii. 598; Ch. Blanc, Artistes de mon Temps, 313; Hamerton, French Painters, 46; Meyer, Gesch., 757; Larousse; Leclercq, Caractères, 195.

TRUMBULL, GURDON, born at Stonington, Conn., in 1841. Landscape painter, pupil of F. S. Jewett in Hartford, and of James Hart in New York. He is noted for his paintings of fish. Studio in Hartford. Works: Plunge for Life, Over the Falls (1874); Critical Moment (1876); Moorish Watch-Tower on the Coast of Spain.

TRUMBULL, JOHN, born at Lebanon, Conn., June 6, 1756, died in New York, Nov. 10, 1843. History and portrait painter; served in the War of Independence in 1775 as aide-de-camp to Washington, and in 1776 as deputy adjutant-general under Gates; retired from service in 1777 with rank of colonel. Went to London in 1780 to study under Benjamin West, but was imprisoned eight months, and returned home in 1782; went again on the conclusion of peace and resumed his studies. His Battle of Bunker Hill (1786, engraved by J. G. Müller) was the first of a series of historical works illustrating the War of the Revolution. It was followed by the Death of Montgomery (engraved by F. Clemens), and the Sortie from Gibraltar (engraved by Sharpe). Returned to America in 1789, accompanied Mr. Jay to England in 1794 as secretary of legation, and was engaged several years in diplomatic work; painted in England in 1808–15, and was engaged in 1817–24 in painting four pictures (H. 12 ft. × 18 ft.) for the rotunda of the Capitol at Washington, for which he received $32,000. Trumbull was president of the Academy of Fine Arts in New York from 1816 to 1825. Most of his pictures (54) are in the Art Gallery of Yale College. Works: *Declaration* of Independence, Surrender of *Burgoyne*, Surrender of *Cornwallis*, Resignation of *Washington* at Annapolis, Capitol, Washington; original sketches of these, Battle of *Bunker* Hill, Death of Montgomery (1781), Battle of Princeton, Battle of Trenton, Death of General Mercer, portraits of *Washington* (1792), do. (1793), Hamilton (1792), Governor Trumbull, Rufus King (1800), Duke of Buckingham, Duke of Wellington, and others, Yale College Art Gallery.—Amer. Art Rev. (1881), 181, 221.



TRUPHÈME, AUGUSTE JOSEPH, born at Aix (Bouches-du-Rhône), Jan. 23, 1836. Genre painter; pupil of S. Cornu, H. Flandrin, and Henner. Medal, 3d class, 1884. Works: Education of Daphne (1865); Young Christian Martyr (1874), C. Hayem; Fawn frightened by a Viper (1875), F. Caire; Marguerite's First Step (1879); Pupils of Communal School at Châtillon-sous-Bagneux exercising with the Chassepot (1880); Ploughing at Châtillon (1881); Wedding at Châtillon (1882); Manual Labor in School (1883); Singing Lesson in Public School (1884); Cutting and Sewing at Girls' School (1885); Breakfast in Public School (1886). —Bellier, ii. 600.

TRUTH (La Vérité), Jules Joseph *Lefèbvre*, Luxembourg Museum, Paris; canvas, H. 8 ft. 7 in. × 3 ft. 8 in. A female figure,

full-length, nude, standing in a dark rocky niche or cell, the symbolic well, with water and flags at her feet, the left hand grasping a rope extending from above, the right raised on high above her head holding a mirror which blazes with light. Salon, 1870. Replica in small (18 in. × 7 in.), S. A. Coale, Jr., St. Louis. Photogravure in Art Treasures of America.—Art Treas. of Amer., iii. 51.

TRYON, DWIGHT WILLIAM, born in New York, Aug. 13, 1849. Landscape and figure painter; pupil of Jacquesson de la Chevreuse, Daubigny, and A. Guillemette in Paris. Sketched in Holland, Italy, and the Channel Islands. Studied abroad, 1876–81. Studio in New York, where he first exhibited in the National Academy in 1872. Works: On the Maas—Holland, Harvest Time in Normandy (1881); Hay Making—Westchester; Dordrecht on the Maas (1883); Twilight — Connecticut, Early Morning — Dartmouth, October Evening (1884). Water-colours: Twilight — Brittany, Waning Moon, Connecticut Valley (1884); October Afternoon, Gray Day in October (1885).

T'SCHAGGENY, CHARLES PHILOGÈNE, born in Brussels, May 26, 1815. Animal, landscape, and genre painter, pupil of E. Verboeckhoven; excels in representing the horse, which plays a prominent part in his pictures. Painted in London and at Oxford in 1848–50. Gold medal, Brussels, 1845. Order of Leopold, 1851; Officer, 1875. Works: Labourers at Rest (1845); Mowers (1851), Cow Doctor, Royal Collection, Osborne; Cart Horses before Tavern (1854), Leipsic Museum; Transportation of Horses (1855); Flemish Wedding in Seventeenth Century (1855), Neuchâtel Museum; Mail Coach in the Ardennes (1862), Brussels Museum; Smugglers on Franco-Belgian Frontier; Episode on Battlefield, South Kensington Museum; Post detained by Snow, Flemish Team (1867); Before the Storm (1878); Rest at Blacksmith's Shop (Latham sale, New York, 1878). — Art Journal (1866), 334; Meyer, Conv. Lex., xix. 941.

T'SCHAGGENY, EDMOND, born in Brussels in 1818, died there, Sept. 5, 1873. Genre and animal painter, brother of preceding, pupil of E. Verboeckhoven; especially successful in characterizing the individual traits of the different animal species. Works: Bull Pursuing a Woman (1849), Neuchâtel Museum; Herd Resting, Leipsic Museum; Paul Potter Studying (1850); Mounted Freebooters in Ambush (1851); Giotto drawing Sheep (1852); Herd in Storm (1861); New-Born Lamb (1862); Sheep at Pasture, Horse in Burning Stable; Arabs marching with Cattle; Anatomy of Cattle (100 water-colours, 1865); Resting Herd, Leipsic Museum.

TSCHAUTSCH, ALBERT, born at Seelow, Brandenburg, Dec. 21, 1843. Paints exclusively subjects from German legends and fairy tales; pupil of Schrader in Berlin, where he settled after having visited Rome. Works: Sleeping Beauty (1872); Snowdrop, Titania and Oberon (1874); Undine (1876); Cinderella (1879).—Rosenberg, Berl. Malersch., 321.

TUCKERMAN, S. SALISBURY, born in Massachusetts; contemporary. Landscape and marine painter; pupil of William M. Hunt, Boston, and studied in Paris. Rarely exhibits. Studio at The Hague since 1882. Works: Beach at Hastings, U. S. Frigate Constitution escaping from British Fleet in 1812 (1876); Dutch Fishing-Boats beaching in a Gale (1882).

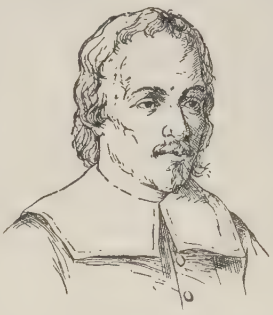
TULDEN. See *Thulden.*

TUNICA, HERMANN, born in Brunswick, Oct. 9, 1826. History painter, son of and first instructed by the portrait painter Johann Christian Tunica, then pupil of Brandes; studied the horse from nature, then in Paris, copying Horace Vernet's battlepieces; visited Brussels, Berlin, Dresden, and Munich, and finally settled in Brunswick. Works: Portraits and battle scenes in life of Brunswick Princes, Grand-ducal Palace, Brunswick; Great Parade near

Nordstemmen ; Reception of Henry the Lion by Sultan of Iconium.

TURA, COSIMO (Cosmé or Gosmé), born in Ferrara between 1420 and 1430, died between 1494 and 1498. Lombard school. Passed the greater part of his life in the service of the Duke of Ferrara, who made him his court painter in 1458. Vasari calls him the pupil of Galasso, who worked with him at the ducal seat of Belriguado, where Tura decorated a chapel in 1471. Previously he had furnished patterns for tapestry, and worked in the ducal studio (1457). His works of 1456 and 1468 have disappeared, but the doors of the organ (1469), representing the Annunciation, and St. George and the Dragon, now hang in the choir of the Duomo, Ferrara. Other works by Tura are SS. Jerome and Girolamo, Costabili Collection, Ferrara ; Pietà, Correr Museum, Venice ; Entombment, Madonna Enthroned, St. Jerome, The Virgin in Prayer, National Gallery, London ; and a Madonna with Saints, Berlin Museum, which exhibits all the marked peculiarities of his style, such as extreme length of limb, violent contrasts of colour, sharp and angular drapery folds, and eccentric ornament. Tura recalls Mantegna and Piero della Francesca in his use of perspective, his treatment of architecture, and his extravagance of gesture, but he has neither the refined elegance and passion of the first nor the delicate quaintness of the second. He was an accomplished, vigorous, and painstaking artist, but he had a taste for ugliness which displays itself in forms and features.—Vasari, ed. Le Mon., iii. 42 ; ed. Mil., ii. 143 ; C. & C., N. Italy, i. 516 ; Cittadella, Ricordi, etc., Vita di Cosimo di Tura (Ferrara, 1869).

TURCHI, ALESSANDRO, born in Verona in 1582, died in Rome in 1650. Venetian school. Commonly called L'Orbetto, because when a child he had served as guide to a blind man ; or, as some say, because he was blind of one eye. Also called Alessandro Veronese. Pupil in Verona of Brusasorci the younger, afterwards in Venice of Carletto Cagliari. Later he visited Rome, where by studying the great masters he formed a mixed style, combining Roman design with Venetian colouring. Often compared by his contemporaries to Annibale Carracci, but inferior to him. Most of his pictures are small ; some painted on marble and highly finished, equal care being bestowed on all the figures. Works : Death of *Cleopatra*, Deluge, *Samson* and Delilah, Woman taken in Adultery, and Marriage of St. Catherine, Louvre ; Nativity, Simeon in the Temple, Venus finding Adonis Dead, do. with Body of Adonis in her Lap, Judgment of Paris, four others, Dresden Gallery ; Death of Portia, Leipsic Museum ; Forty Martyrs, S. Stefano, Venice ; Dead Christ, La Misericordia, Venice ; *Madonna* della Neve, Magdalen Reclining, Brera, Milan ; Madonna and St. Joseph, S. Lorenzo in Lucina, Rome ; *Magdalen*, *Salome*, Madrid Museum ; Christ bearing the Cross, Bacchus and Ariadne, Hermitage, St. Petersburg ; Samson and Delilah, Saturn, Mars, Venus, and Cupid, Stuttgart Museum ; Christ in Purgatory, Entombment, Adoration of the Shepherds, Descent from the Cross, Vienna Museum.—Ch. Blanc, École vénitienne ; Bernasconi, Studii, 363.



TURNER, CHARLES YARDLEY, born in Baltimore, Md., Nov. 25, 1850. Figure painter, pupil of National Academy and Art Students' League, New York ; later studied under Laurens, Munkácsy, and Bonnat in Paris. First exhibited at National Academy in 1882 ; elected an A.N.A. in 1884. Studio

in New York. Works: Scene on Grand Canal—Dordrecht, Nooning (1882); Merry Milkmaid, T. B. Clarke, New York; Gone a-Milking, Harvest Meal, Preparing for Yearly Meeting (1883); Woman tending Flowers in a Garden, Sunday Afternoon, Ruth Huckaback, Courtship of Miles Standish (1884); Half Hours with the Poets, Emblem of Mortality (1885); Bridal Procession, Queen of the Montauks (1886).

TURNER, JOSEPH MALLORD WILLIAM, born in London, April 23, 1775, died there, Dec. 19, 1851. Son of a hairdresser, in whose rooms his drawings were first exhibited; entered schools of Royal Academy in 1789, studied perspective under Thomas Malton, and architecture drawing with Hardwick; also worked with Girtin and others, in house of Dr. Monro, the art patron, for whom he made drawings. He frequently made excursions into the country, sketching views and making studies of river scenery, many in water-colours, but some in pencil. In 1799, when he became an A.R.A., he had exhibited works from twenty-six different counties in England and Wales. He became an R.A. in 1802, and about the same time visited Scotland, France, and Switzerland. Some of his best pictures in oil were exhibited after his return. In 1807 he became professor of perspective in the Royal Academy, and began his Liber Studiorum, a book of sketches in monochrome, in imitation of the Liber Veritatis of Claude, in emulation of whose style he painted about this time. Turner visited Italy three times—in 1819, in 1829, and in 1840. After a life of almost unrivalled success, in which he won all the honours his art could give, and accumulated a large fortune, he died unmarried, leaving his pictures to the nation and his funded property to found an institution for decayed artists. Thus the National Gallery came into possession of more than a hundred of his finished pictures, two of which, Sun rising in a Mist, and Dido building Carthage, were bequeathed on condition that they be hung between two Claudes. Previous to 1802 Turner was most remarkable in water-colour painting, the development of which is largely due to him. Between that time and his second visit to Italy he was distinguished for masterly execution and brilliant colouring. Most of his finest works belong to this period. During the last twenty years of his life he sacrificed form to colour; light, with its prismatic variations, seeming to have engrossed all his attention. "He went," says Ruskin, "to the cataract for its iris, to the conflagration for its flames, asked of the sea its intensest azure, of the sky its clearest gold." Turner exhibited 257 paintings and drawings at the Royal Academy, besides which he left many sketches, etchings, and book illustrations. His "Southern Coast Scenery," "England and Wales," "Rivers of France," and "Rogers's Italy," are monuments of his genius and taste. Works: Moonlight (1797), Buttermere Lake (1798), Morning on Coniston Fells (1798), Æneas with the Sibyl (1800), Mountain Scene (1800), View in Wales (1800), Fishing Boats in a Breeze (1801), portrait of himself (1802), Clapham Common (1802), Tenth Plague of Egypt (1802), Jason in search of Golden Fleece (1802), *Calais* Pier (1803), Holy Family (1803), Destruction of Sodom (1805), *Shipwreck* (1805), *Goddess* of Discord (1806), Blacksmith's Shop (1807), *Sun* rising in Mist (1807), Death of *Nelson* (1808), Spithead (1809), Garreteer's Petition (1809), London from Greenwich (1809), Harvest Dinner (1809), Bligh Sand (1809), St. Mawes (1809), Ruin (1809), Abingdon (1810), Windsor (1810), Apollo killing Python (1811), *Hannibal* crossing the Alps (1812), Cottage destroyed by Avalanche (1812), Frosty Morning (1813), Deluge (1813), *Dido* and Æneas (1814), Apuleia in

search of Apuleius (1814), Crossing the Brook (1815), *Dido* building Carthage (1815), *Temple* of Jupiter Panhellenius (1816), Decline of *Carthage* (1817), Field of Waterloo (1818), The Meuse (1819), Richmond Hill (1819), *Rome* from the Vatican (1820), *Rome*—Arch of Titus (1820), Bay of *Baiæ* (1823), *Carthage* (1828), Scene from Boccaccio (1828), *Ulysses* deriding Polyphemus (1829), Loretto Necklace (1829), Orvieto (1829), Vision of Medea (1829), *Regulus* (1829), Pilate washing his Hands (1830), *Caligula's* Palace and Bridge (1831), Watteau Painting (1831), Lord Percy (1831), *Childe* Harold's Pilgrimage (1832), Landing of Prince of Orange at Torbay (1832), Shadrach, Meshach, and Abednego (1832), *Venice* —the Dogana (1833), do., Canal of the Giudecca (1834), Lake Avernus (1834), Heidelberg Castle in Olden Time (1835), Apollo and Daphne (1837), Parting of Hero and Leander (1837), *Phryne* going to the Bath as Venus (1838), Landing of *Agrippina* (1839), Fighting *Téméraire* (1839), Bacchus and Ariadne (1840), New Moon (1840), Venice—Bridge of Sighs (1840), Burial of *Wilkie* (1842), Exile and Rock Limpet (1842), Snow-Storm (1842), Shade and Darkness (1843), Light and Colour (1843), Opening of the Walhalla (1843), Approach to Venice (1843), Sun of Venice (1843), Fishing Boats and Disabled Ship (1844), Rain, Steam, and Speed (1844), Venice (1844), Venice Quay (1844), Venice at Noon (1844), Whalers (1845), Venice at Sunset (1845), do. at Evening (1846), do. in Morning (1846), Whalers (1846), Whalers in Ice (1846), Queen Mab's Grotto (1846), Undine giving Ring to Masaniello (1846), Angel in the Sun (1846), Hero of a Hundred Fights (1847), Æneas relating his Story to Dido (1850), Mercury sent to admonish Æneas (1850), Departure of Trojan Fleet (1850), Visit to the Tomb (1850), and others, National Gallery, London; Landscape (1821), East Cowes Castle (1828), Vessels in Distress off Yarmouth (1831), St. Michael's Mount (1834), Line-Fishing off Hastings (1835), Venice (1840), South Kensington Museum, ib.; *Venice*—Grand Canal, Earl Dudley, London; Sea Storm, Bridgewater Gallery, ib.; *Vintage* at Macon (1803), Wreck of the *Minotaur* (1810), Lord Yarborough, ib.; Echo and Narcissus, Jessica, Thames at Eton, do. at Weybridge, do. at Windsor, and others, Petworth House; Views of Lowther Castle (2), Earl of Lonsdale; Van Tromp's Shallop (1832), Holloway Institute, Egham; Scene on French Coast (1831), Staffa (1832), Lenox Library, New York; Norham Castle, Fountain of Indolence, William H. Vanderbilt, ib.; *Slave* Ship, Thornton Lothrop, Boston; Cicero's Villa (1839), Hermon sale, 1882, £1,890.—Monkhouse, Turner (1883); Burnet, Turner and his Works (London, 1853); Watts, Liber Fluviorum, etc. (1853); Art Journal (1856), 297; (1857), 1, 33, 226; Athenæum, Dec., 1851; Jan., 1852; Redgrave; Ch. Blanc, École anglaise; Dutton Cook, 317; Ruskin, Mod. Painters, v. 303, 358; G. W. Thornbury, Life (1862); Hamerton, Life; Portfolio (1876), 28 et seq.; (1877), 44 et seq.; (1878), 2 et seq.; Sandby, i. 316; Waagen, Art Treasures.

TURPILIUS, Roman painter, of Venetia, 1st century A.D. He was a knight, and Pliny mentions him (xxxv. 7 [20]) as an exception to the low condition in life of the painters of his day. He painted with his left hand.

TURPIN DE CRISSÉ, LANCELOT THÉODORE, Comte de, born in Paris in 1781, died there in 1859. Landscape and architecture painter, son of the Marquis de Turpin, who, forced by the Revolution to leave France, died in America, leaving his family without resources. Lancelot took up painting, and after studying in Rome returned to Paris, where he was patronized by Napoleon and Josephine and by Prince Eugène. He formed an art collection which he bequeathed to the Angers Museum. Works: Temple of Vesta at Tivoli, Angers Museum; Views of Tivoli (2), Dijon Museum; View at Roquebrune, Marseilles Museum; Entry of Emperor of Austria into

Venice, Grand Canal, Nantes Museum; Pompeii, Temple at Pæstum, Lyons Museum.—Bellier, ii. 602; Larousse, xv. 598; Nagler, xix. 166.

TUSCHER, KARL MARCUS, born at Nuremberg in 1705, died at Copenhagen in 1751. German school; history painter, pupil of Johann Daniel Preissler (1666–1737), then studied in Italy; went in 1741 to France, Holland, and England, where he made the acquaintance of the Danish traveller H. von Norden, for whose work on Egypt he made 158 etchings; this brought him in 1743 to Copenhagen, where he became court painter and professor at the Academy. Work: Sappho and Cupid (1748), Copenhagen Gallery.—Nagler, xix. 171; Weilbach, 718.

TUSQUETS, RAMON, born in Catalonia; contemporary. Genre painter, pupil of Fortuny in Rome, whither he went in 1864. First prize in Madrid in 1865; medal, 1871. Works: The Beggar (1865); Field Labourers (1871); Farm Yard (1875); Arab before his House; Lady undressing after Ball; Women at the Well. —La Ilustracion, 1877.

TWACHTMAN, JOHN H., born in Cincinnati, Ohio, Aug. 4, 1853. Landscape painter, pupil of Duveneck, of the Academy, and of Professor Loefftz in Munich in 1875–77; studied in Venice one year. Visited Europe again in 1880. Member of Society of American Artists. Studio in New York. Works: Italian Scene (1878); Dry Docks at Venice, Campo Marti—Venice (1879); South Cove—Jersey (1880); Boat Yard (1882); Summer (1883); Meadow Brook (1884).—Am. Art. Rev. (1881), 45.

TWELFTH NIGHT, Jacob *Jordaens*, Vienna Museum; canvas, H. 8 ft. × 9 ft. 7 in. Called also Feast of the Bean or of the Bean King, and The King Drinks (Le Roi boit). A company of men and women around a well-spread table, at one end of which the crowned king of the feast is seated in an arm-chair. The repast is nearly ended, but the drinking is at its height. Other representations of the same subject, by Jordaens, are in the Louvre, Paris, Lille Museum, Munich Pinakothek, Brunswick Museum, Cassel Gallery, and Berne Museum.

Twelfth Night, Jacob Jordaens, Vienna Museum.

TYR, GABRIEL, born at Saint-Paul-de-Mons (Haute-Loire), Feb. 19, 1817, died at Saint-Étienne (Loire), Feb. 16, 1868. History and portrait painter, pupil of Victor Orsel, whom he aided for twenty years in the decoration of the Chapel of the Holy Virgin at Notre Dame de Lorette. Works: Old and New Testament (1850), Ministry of the Interior; Guardian Angel (1855), Christ among the Doctors, Puy Museum; Girl with Sistrum (1859), Head of Christ, St. Étienne Museum.—Bellier, ii. 603; Gaz. des B. Arts (1860), viii. 345; (1863), xiv. 283; Rev. des Deux M. (1851).

TYSSENS. See *Thys.*

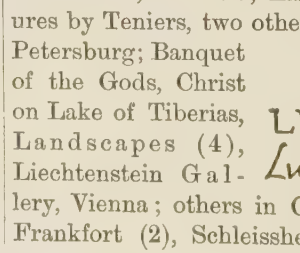
UBERTI. See *Farinato.*

UBERTINI, FRANCESCO, called Bacchiacca, born in Florence, March 1, 1494, died there, Oct. 5, 1557. Florentine school; called after his father, Francesco d' Ubertino; family name, Verdi. History painter, pupil of Pietro Perugino and of Francia Bigio; further developed under the influence of Andrea del Sarto; visited Rome, probably after 1524; excelled in pictures with numerous small figures. Works: Baptism of Christ, Berlin Museum; The Three Pretenders to the Throne, Dresden Gallery.—Vasari, ed. Mil., vi. 454.

UCCELLI or UCCELLO, PAOLO, born in Florence in 1396–97, died there, Dec. 11, 1475. Florentine school; real name Paolo Doni or di Dono, but called Uccello from his fondness for painting birds. Apprentice of Lorenzo Ghiberti the sculptor, who began his career as a painter. Paolo devoted himself to the study of perspective with passionate fervour, and like Mantegna, whom he knew at Padua, pushed its use to the verge of excess. He drew with a hardness of line which shows familiarity with sculpture, but his studies are corrected by the study of nature; and though his works show the crudeness of early art, they had a very great influence upon his contemporaries and successors. In his frescos in S. Maria Novella, Florence, principally subjects from Genesis, he imitated bas-relief by the use of dead colour and by the distribution of the scenes into distinct parts with in given spaces. Of easel pictures by him there remain three out of four panels representing battle scenes one in the Louvre, one in the Uffizi, Florence, and one in the National Gallery, London; the last, The Battle of St. Egidio. In the Louvre is also a portrait group, and in the Duomo, Florence, a portrait of the English Condottiere, Sir John Hawkwood, painted about 1436. The pictures attributed to Uccelli in the Munich and Prato Galleries are not genuine.—C. & C., Italy, ii. 283; Vasari, ed. Le Mon., iii. 87; ed. Mil., ii. 203; Burckhardt, 494, 536, 576, 622; Ch. Blanc, École florentine; Gaye, Carteggio, i. 146.

UCHTERVELT. See *Ochtervelt.*

UDEN, LUCAS VAN, born in Antwerp, Oct. 18, 1595, died there, Nov. 4, 1672. Flemish school; landscape painter, son and probably pupil of Artus van Uden (master of Antwerp guild in 1587, died in 1627–28); developed under the influence of Rubens, in whose pictures, as well as in those of Teniers, he often painted the backgrounds, while both masters supplied his landscapes with figures. Master of the guild in 1626–27. Van Dyck painted his portrait. Works: Mountainous Landscape, Rocky do. with Hebe and Jupiter's Eagle (figures by Jordaens), Madrid Museum; Rape of Proserpine, Ceres and Cyane, Louvre; Landscape in picture by Teniers, Brussels Museum; View of St. Bernard's Abbey, Mill, Landscape with Figures, Antwerp Museum; Five Female Figures in a Landscape, Apollo, Marsyas and Midas, Aschaffenburg Gallery; Castle on High Rock, Brunswick Gallery; Hilly Landscape (figures by Teniers the elder), Berlin Museum; Woodland Scene (with figures by Teniers), Christiania Gallery; Landscape with River (1656), two Landscapes with figures by Teniers, one with figures by Pieter Bout, five others, Dresden Gallery; Landscape at Sunset, Feast of the Gods before a Grotto, Old Pinakothek, Munich; Landscape with figures by Teniers, two others, Hermitage, St. Petersburg; Banquet of the Gods, Christ on Lake of Tiberias, Landscapes (4), Liechtenstein Gallery, Vienna; others in Cassel, Darmstadt, Frankfort (2), Schleissheim, and Weimar



(2).—Cat. Antwerp Mus.; Ch. Blanc, École flamande; Kramm, vi. 1654; Kugler (Crowe), ii. 299; Michiels, viii. 180; Rooses (Reber), 263; Van den Branden, 687.

UDINE, GIOVANNI DA. See *Giovanni* da Udine.

UDINE, GIOVANNI DI MARTINI DA. See *Giovanni* di Martini da Udine.

UDINE, MARTINO DA. See *Pellegrino* da San Daniele.

UFFENBACH, PHILIPP, born in Frankfort in 1570, died in 1640. German school; history and portrait painter, pupil of Adam Grimmer; formed himself after the old German masters, and was the teacher of Adam Elsheimer. Works: Ascension (1599), City Hall, Frankfort; Annunciation (1600), Vienna Museum.—Nagler, xix. 212.

UGGIONE or UGLONE. See *Oggione*, Marco d'.

UGOLINO, Sir Joshua *Reynolds*, Earl Amherst, Knole Park, England. Subject from Dante's "Divina Commedia." Count Ugolino della Gherardesca, who had betrayed the Pisans in their struggle with the Genoese, was overcome in 1288 by the Archbishop Ruggiero Ubaldini, and imprisoned, with his sons and grandsons, in Pisa in the Gualandi tower (afterwards called Torre di fame, Famine Tower) and left to starve to death. Painted in 1773; sold to Duke of Dorset for 400 guineas. Engraved by J. Dixon; A. Raimbach. — Art Journal (1860), 359; Northcote, i. 278; Beechey, i. 196.

Ugolino, Sir Joshua Reynolds, Earl Amherst, Knole Park, England.

UGOLINO DA SIENA, 13th and 14th century, died in 1339 (?). Sienese school; probably identical with Ugolino Neri, who appears in Sienese documents in 1317. Disciple of Duccio. Vasari says he painted many pictures and decorated various chapels in different parts of Italy; and that he always followed the manner of Cimabue rather than that of Giotto. No authentic picture by him is left in Italy, but an altarpiece in seven compartments, executed for S. Croce, Florence, afterwards in the Ottley Collection, England, and now scattered among private owners, shows a colour and technical execution like those of Duccio and Simone. A colossal Madonna, in the tabernacle of Or San Michele, formerly supposed to be his work, is more Florentine than Sienese in style. The wonder-working Madonna, which he painted on a pilaster of the original granary which Orcagna transformed into a church, probably perished in the fire of 1370. A Betrayal of Christ, and a Procession to Calvary, are in the National Gallery, London.—C. & C., Italy, ii. 53; Vasari, ed. Le Mon., ii. 20; ed. Mil., i. 453; W. & W., i. 433.

UGRUMOFF, GREGOR IVANOVICH, born about 1764, died in 1825. History and genre painter, pupil of Lossenko, afterwards professor and rector of St. Petersburg Academy. Works: Conquest of Kasan, Accession to the Throne of the Romanoff Family, Hermitage, St. Petersburg.

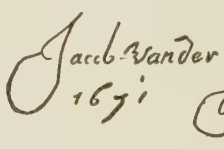
UHDE, FRITZ, born at Wolkenburg, Saxony, May 22, 1848. History and genre

painter, pupil in Paris of Munkácsy in 1879–80, having until 1877 served as officer in the Saxon cavalry; studied industriously the Dutch masters of genre painting, and settled in Munich. He paints in the manner of the modern French realists. Medal, Paris, 3d class, 1885. Works: The Singer, (1880); Family Concert (1881); Wise Dogs (1881); Seamstresses (1882); Dutch Tavern Room; Arrival of the Organ Grinder, Drum Practice of Bavarian Soldiers (1883); Christ and the Children (1884), Leipsic Museum. —Allgem. K. Chr., ix. 585; L'Art (1882), iii. 62–70; Kunst f. Alle, i. 207, 219; Kunst-Chronik, xviii. 673; xxii. 10; Meyer, Conv. Lex., xxi. 920; Zeitschr. f. b. K., xvii. 100, 143; xix. 260; xx. 93.

UITEWAAL (Uytenwael, Wte Wael, Wttewael), JOACHIM, born at Utrecht in 1566, died there, Aug. 13, 1638. Dutch school; history painter, pupil of his father Antonie Wttewael, and of Joost de Beer; painted mythological subjects in the manner of Bartholomeus Spranger, and of Cornelis van Haarlem, but on account of the reduced scale more pleasing than either. At Padua he made the acquaintance of the Bishop of St. Malo, in whose service he remained four years in Italy and two in France. Works: Meeting of David and Abigail (1597), Amsterdam Museum; Mars and Venus surprised by Vulcan (1603), Hague Museum; Fruit Seller, Portraits of Artist and Wife, Utrecht Museum; Lot and his Daughters, Suermondt Museum, Aix-la-Chapelle; Repast of the Gods (1602), Brunswick Gallery; St. John Preaching (1618), Copenhagen Gallery; Lot and his Daughters, Berlin Museum; Parnassus (1596), Dresden Gallery; Madonna (1608), Gotha Museum; Ceres, Bacchus, Venus and Cupid, Hermannstadt Museum; Marriage of Peleus and Thetis, Old Pinakothek, Munich; Diana and Actæon (1607), Adoration of Shepherds (1607), Vienna Museum; do., Madrid Museum; Judgment of Paris, Historical Society, New York. —Immerzeel, iii. 149; Kramm, vi. 1656; Riegel, Beiträge, ii. 170.

ULFT, JACOB VAN DER, born at Gorinchem in 1627, died there after 1688.

Dutch school; landscape and architecture painter, chiefly painted views in and about Rome, numerous and well-grouped figures, also Dutch scenery; combined good drawing with warm and powerful, though sometimes heavy, colouring. Execution free and spirited. Probably studied under Both; visited Italy, where he painted many landscapes and ruins. Works: Roman Ruins, Mr. Hope's Collection, London; Square with Antique Buildings, Fortified Town, Louvre; Roman Troops Marching (1671), Hague Museum; Italian Harbour, do. City, do. Market, Museum, Amsterdam; View of New Town Hall of Amsterdam (1667), City Hall, ib.; Forum of Nerva—Rome, Haarlem Museum; Continence of Scipio (1674), Rotterdam Museum; Trajan's Forum in Rome (1671), Berlin Museum; Seaport, Christiania Gallery; Roman Buildings, Darmstadt Museum; Landscape with Ruins and Figures, Dresden Gallery; View in Roman Campagna, Kunsthalle, Hamburg; Dutch Harbour, Oldenburg Gallery; Triumph of



Scipio, Hermitage, St. Petersburg.—Immerzeel, iii. 150; Kramm, vi. 1658; Kugler (Crowe), ii. 510.

ULLIK, HUGO, born in Prague in 1838. Landscape painter, pupil of Prague Academy under Haushofer; worked as a decorative and scene painter at Pilsen, Prague, and Pressburg, then was instructor at the industrial school in Prague, and settled at Munich in 1874; has repeatedly visited the

Bavarian Highlands, Tyrol, and Switzerland. Works: Oaks (1860); View of Bösig (1868); View in the Ramsau; do. near Ruhpolding; Evening on the Lake, etc. Many in private collections in Prague and other cities of Bohemia.—Wurzbach, xlix. 1.

ULMANN, BENJAMIN, born at Blotzheim, Alsace, May 24, 1829, died in Paris, Feb. 25, 1884. History, genre, and portrait painter, pupil of Drölling and Picot. Won the grand prix de Rome in 1859. Medals: 3d class, 1859; medal, 1866; 2d class, 1872; L. of Honour, 1872. Works: Dante in Hades (1855); Junius Brutus (1859), Melun Museum; Sylla and Marius (1861); Patroclus and Amphidamas, Le Mans Museum; Samson and Delilah (1863); A Defeat (1864); Ora del Pianto á Piperno (1867), Marseilles Museum; Ariadne (1869); Return of Charles V. to Paris (1870); The Bell-Ringers of Nuremberg (1872), Luxembourg Museum; El Ochavito del Jueves á Burgos, Education (1873); Gitanos of the Albaycin of Granada (1874); Cain's Remorse (1875); Lorelei on the Rhine, The Great Rattle of Nuremberg during the Absence of the Bells on Holy Thursday (1878); Sylla and Marius (1878), Luxembourg Museum; Cato dragged from the Senate (1879); Marguerite in Prison (1881); three decorative paintings for the Palais de Justice, and one for the Palais Royal.—Bellier, ii. 604; Revue des Deux Mondes (1859); Claretie, Peintres, 213, 335, 386; Meyer, Gesch., 604; Kunst-Chronik, xix. 349, 397.

ULRICH, lay brother in the monastery at Maulbronn, early part of the 15th century. German school; executed in 1424 two large wall paintings in the church at Maulbronn, in which the life-size figures are well modelled and the expression of the Virgin and Child is pleasing.—Schnaase, vi. 467.

ULRICH, CHARLES FREDERICK, born in New York, Oct. 8, 1858. Figure painter, student of the National Academy; later, pupil of Löfftz and Lindenschmidt in Munich. Studied abroad in 1873–81. Elected an A.N.A. in 1883. Member of Society of American Artists. Studio in New York. Works: The Engraver, Spinner (1882); Glass Blowers, Amateur Etcher (T. B. Clarke, New York), Carpenter at Work (1883); In the Land of Promise—Castle Garden (William T. Evans), Symphony (1884); Relics of Bygone Days, Waifs (1885).

ULRICH, HANS JACOB, born at Andelfingen, Canton Zürich, about 1798, died at Zürich in 1878. Marine, landscape, and animal painter; was at first a merchant, but took up art in Paris, and thence went to Italy in 1828; having won reputation and success at Naples, where he was made honorary professor at the Academy, he returned to Paris in 1831, visited England and the Netherlands, and subsequently became professor at the Polytechnic Institute in Zürich. His pictures are distinguished for beautiful light effects, and supplied with well-drawn and characteristic figures. Works: View of Rotterdam Harbour at Evening (1844), Berne Museum; Morning on Sea Shore, St. Gall Museum; Coast at Trouville, Forest Brook, Garda Lake, Marine (last work), Zürich Gallery; Burning Steamship on Stormy Sea, Lake of Lucerne (1845), Leipsic Museum.

ULYSSES, ancient pictures. See *Athenion, Euphranor, Nicomachus, Pamphilus, Parrhasius, Polygnotus, Timanthes.*

ULYSSES AND NAUSICAA, *Claude* Lorrain, M. H. Arnot, Elmira, N. Y.; canvas, H. 2 ft. 5 in. × 3 ft. 3 in.; signed, dated Rome, 1658. A seaport; on right, trees, and beyond, part of a city with a fleet at anchor; in foreground, centre, Nausicaä, her attention arrested by Ulysses, who is issuing cautiously from behind a tree (Homer, Od., vi.). Painted for Francesco Alberici; passed to M. Farnese, Humphrey Morris, Earl of Ashburnham, and Duke of Hamilton; Hamilton sale (1882), £840. Engraved by F. Vivarès. Liber Veritatis, No. 139. Picture called also Bacchus and Ariadne.—Hamilton Cat., 149; Pattison, Claude Lorrain, 78, 218.

By *Rubens*, Palazzo Pitti, Florence ; wood, H. 4 ft. 1 in. × 6 ft. 6 in. A mountainous landscape, with the palace of Alcinoüs at left, and the city of Phæacia at right, near the sea ; in the foreground, Ulysses, nude, partly concealed by a bush, imploring aid of Nausicaä, who is passing with several women and attendants, two of whom are taking clothing from a car ; above, Minerva, protector of Ulysses, complaining to Jupiter of the persecutions of Neptune. Taken to Paris ; returned in 1815. Engraved by Parboni.—Smith, ii. 144 ; Gal. du Pal. Pitti, i. Pl. 86.

ULYSSES DERIDING POLYPHEMUS, Joseph M. W. *Turner*, National Gallery, London ; canvas, H. 4 ft. 3 in. × 6 ft. 7 in. Ulysses, whose galley is on the point of putting off from the island where Polyphemus dwelt, is deriding the monster, who is sprawling his huge bulk on the top of the cliff, tearing his hair with impotent rage. Close in shore are the remains of the fire where Ulysses and his companions heated the staff with which they put out the one eye of the cyclops. Royal Academy, 1829 ; Turner Collection. Engraved by E. Goodall.—Hamerton, Life ; Cat. Nat. Gal.

ULYSSES, RETURN OF, *Primaticcio*, Castle Howard, England. Penelope relating to Ulysses what has happened to her during his absence. One of the most important works of the master ; the characters are noble, the drawing and modelling correct and careful, but the colouring feeble.—Waagen, Treasures, iii. 322.

UMBRICHT, HONORÉ, born at Obernai, Alsace ; contemporary. Genre and portrait painter, pupil of Bonnat, Feyen-Perrin, and Hector Leroux. Medal, 3d class, 1884. Works: Portrait of the Artist, do. of his Mother (1880) ; St. Sebastian (1881) ; In the Vosges Mountains (1884) ; In the Woods in Lorraine (1885) ; Old Wheelwright (1886).

UNCLE TOBY AND WIDOW WADMAN, Charles Robert *Leslie*, National Gallery, London ; canvas, H. 2 ft. 8 in. × 1 ft. 10 in. The two seated in the sentry-box ; Uncle Toby, said to be a portrait of Bannister the comedian, examining the widow's eye. Royal Academy, 1831 ; replica (1832), South Kensington Museum. Engraved by Danforth ; L. Stocks. — Cat. Nat. Gal. ; Blackburn, Pictures at S. Kensington ; Art Journal (1853), 33.

UNGER, JOHANNA, born in Hanover, March 6, 1837, died in Pisa, Feb. 11, 1871. History and portrait painter, daughter of the etcher William Unger, pupil in Düsseldorf of Karl Sohn and of Rethel, then of Leutze ; went to Munich, where she followed the school of Piloty and was also active as a teacher. Works : Sleeping Beauty (1863) ; Jephthah's Daughter ; Two Marys at Christ's Tomb (1864) ; Joan of Arc ; Deborah ; Cinderella's Sisters. —Blanckarts, 18.

UNKER-HENNING-LUTZOW, KARL HINDRICK D', born in Stockholm, May 5, 1829, died in Düsseldorf, March 24, 1866. Genre painter, pupil of Düsseldorf Academy under Karl Sohn, then studied in Paris and Amsterdam. Honorary member of Stockholm Academy ; Swedish court painter ; professor. Gold medal, Amsterdam. Works : Policeman's Report (1857), National Gallery, Berlin ; Female Prestidigitator astounding Peasants, Provinzial Museum, Hanover ; The Toast ; Custom House Office ; Circus-Rider's Wardrobe ; Waiting Rooms of 1st, 2d, 3d, and 4th Class ; Playroom.—Jordan (1885), ii. 54.

UNTERBERGER, CHRISTOPH, born at Cavalese, Tyrol, May 27, 1732, died in Rome, Jan. 25, 1798. German school ; history and genre painter, nephew and pupil of Franz (1706–76), and in Vienna of Michael Angelo Unterberger ; won first prize in 1753, then studied in Venice and under Cignaroli in Verona ; went in 1758 to Rome, where he became a pupil of Raphael Mengs, studied especially after Domenichino and Pietro da Cortona, assisted his master in the decoration of the library in the Vatican, and became one of the most celebrated artists in Rome ; employed by Pope Clement XIV. and Prince Borghese. Works : Madonna

with St. John, Ferdinandeum, Innsbruck; Martyrdom of St. Pontianus, Spoleto Cathedral; Assumption, Loreto Cathedral; St. Julian, St. Agnes, Brixen Cathedral; Kitchen Scene, Cellar Scene, Cleopatra, Liechtenstein Gallery, Vienna.—Wurzbach, xlix. 79.

UNTERBERGER, FRANZ, born at Innsbruck, Aug. 15, 1838. Landscape painter, pupil of Munich Academy, then in Milan of Albert Zimmermann and in Düsseldorf of Andreas Achenbach; in 1860 visited Norway, and settled in Brussels, where he followed the Belgian school, and whence he visited Southern France and Italy and several times the coasts of England and Scotland. Several medals. Order of Francis Joseph. Works: View near Chiavenna (1859); Sogne Fjord in Norway (1861); View near Innsbruck (1862); Norwegian Landscape (1863); Moonlight (1864); View in Oetz Valley (1865); View near Naples (1868); View in Capri (1870); Achen Lake in Tyrol (1872); Palermo (1878).—Wurzbach, xlix. 83.

UNTERBERGER, IGNAZ, born at Cavalese in 1748, died in Vienna, Dec. 4, 1797. German school; history and genre painter, brother and, in Rome, pupil of Christoph Unterberger, having at first been instructed by his uncle Franz in his native place. In Rome he was benefited by intercourse with Mengs, Battoni, Maron, and others, but was especially influenced by the works of Correggio, whose style he imitated so successfully that some of his copies were taken for originals, even by competent judges, and sold as such by art dealers. In 1776 he returned home, and thence went to Vienna, where his exhibited works were well received and he was made a member of the Academy, and subsequently court painter. In great favor with Prince Kaunitz, he received numerous commissions both at home and abroad. Works: Picture of Madonna carried by Angels, Italian Church, Vienna; two Pictures with Genii, Palais Auersperg, ib.; Nativity; Hebe offering Nectar to Jupiter's Eagle (bought by the Emperor Francis); Hymen; Allegory on Peace and Love; Descent of the Holy Ghost, Königgrätz Cathedral; Portrait of Count von Heister, Ferdinandeum, Innsbruck.—Wurzbach, xlix. 84.

UNTERBERGER, MICHAEL ANGELO, born at Cavalese, Aug. 12, 1695, died in Vienna, June 27, 1758. German school; history painter, pupil of Giuseppe Alberti, then in Venice of Piazetta; painted for some time at Passau, and in 1738 went to Vienna, where he amassed a considerable fortune, was much esteemed by the Empress Maria Theresa, and from 1751 was director of the Academy alternately with Paul Troger. Works: Expulsion of Hagar (1739), Vienna Academy (?); St. Anthony of Padua receiving into his Arms the Infant Christ, St. Stephen's, Vienna; St. Anthony of Padua and St. Michael, St. Michael's, ib.; Death of the Virgin (1749), Brixen Cathedral; Diana and Endymion (?), Ferdinandeum, Innsbruck.—Wurzbach, xlix. 93.

URBAN VI., VENGEANCE OF, Jean Paul *Laurens*, John G. Johnson, Philadelphia. Pope Urban VI., in his purple cape embroidered with gold, stands in a dungeon or torture-chamber, grimly gloating over the blood-stained bodies of the cardinals who had plotted against him in 1384, which, clad in their red gowns, lie in a ghastly row against the wall.

URBINO, DUKE AND DUCHESS OF. See *Rovere*.

URLAUB, GEORG, born in St. Petersburg in 1845. History and genre painter, pupil of St. Petersburg Academy, where he won a gold medal, then in Berlin of Alexander von Werner. Member of St. Petersburg Academy. Works: Job's Sufferings; Daughter of Jairus; Merry Company (1882).—Zeitschr. f. b K., xvii. 232, 336.

URLAUB, GEORG KARL, born at Ansbach, Bavaria, in 1749, died at Marburg, Hesse, in 1809. Genre, battle, and portrait painter, studied in his native town, then travelled extensively; lived successively at Würzburg, Schweinfurth, Hanau, and finally

at Marburg, where he grew blind in 1804. Works: Taking of Frankfort by Hessian Troops in 1792, Cassel Gallery; Housekeeper's Account (1798), Städel Gallery, Frankfort.

URSULA, ST., EMBARKATION OF, *Claude* Lorrain, National Gallery, London; canvas, H. 3 ft. 8 in. × 4 ft. 11 in. Seaport, with ships; at left, the saint and her virgins coming down the steps of a magnificent temple, for the purpose of embarking.

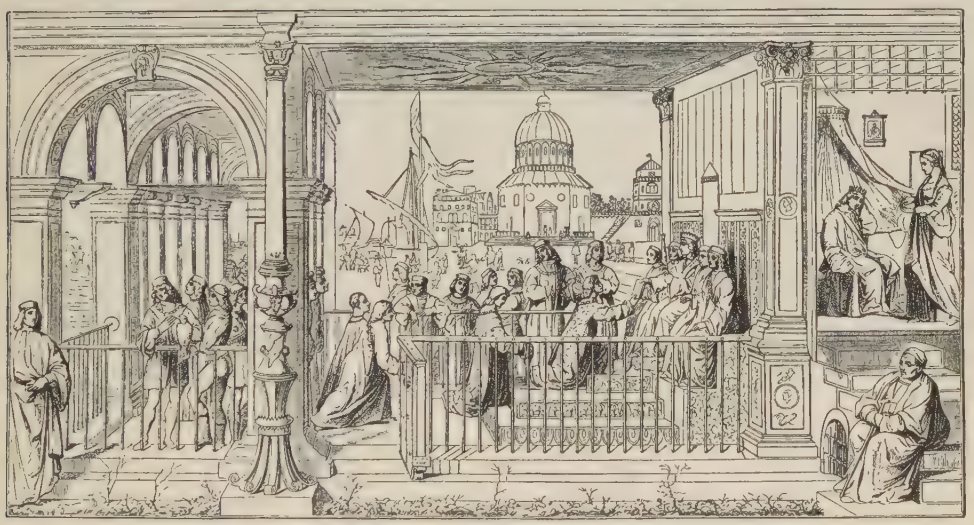
Embarkation of St. Ursula, Claude Lorrain, National Gallery, London.

Painted in 1646; Liber Veritatis, No. 54. Engraved by Armytage, in National Gallery; by J. Fittler (1787), in Angerstein Gallery; and by Le Keux (1839).—Waagen, Treasures, i. 339; Cat. Nat. Gal.; Pattison, Claude Lorrain, 44, 228; Réveil, xi. 749.

URSULA, ST., HISTORY OF, Vittore *Carpaccio*, Venice Academy; nine canvases. Scenes from legend of St. Ursula, painted without regard to chronological order of legend. 1. Arrival at Cologne, H. 9 ft. × 8 ft. 4 in.; signed, dated 1490. 2. Glorification after Death, H. 12 ft. 1 in. × 12 ft.; signed, dated 1491. 3. Her Dream, H. 8 ft. 10 in. × 8 ft. 8 in.; signed, dated 1495. 4. Interview with the English Prince, H. 9 ft. × 20 ft.; signed, dated 1495. 5. Parting Audience of English Envoys with King Maurus, H. 9 ft. × 8 ft. 1 in.; signed. 6. Return of Envoys to England, H. 9 ft. 9 in. × 17 ft.; signed. 7. Meeting of Ursula and Virgins with the Pope, H. 9 ft. 9 in. × 10 ft.; signed. 8. Reception of English Envoys by King Maurus, H. 9 ft. × 19 ft.; signed. 9. Death of Ursula, H. 9 ft. 2 in. × 11 ft. 8 in. Begun in 1490; painted for Scuola di S. Ursula, Venice. These works, painted on canvas with an oil medium, show Carpaccio's great skill in perspective, his ability in managing large compositions containing many groups and figures, with rich architectural landscapes and backgrounds, and illustrate his affinity to Gentile Bellini, whose lead he followed. Engraved by Giovanni del Pian; Galiberti.

Injured by restorations made in 1623 and 1752.—C. & C., N. Italy, i. 199; Vasari, ed. Mil., iii. 640; Zanotto, I. Pl. 24.

By Hans *Memling*, Hospital of St. John, Bruges. A series of pictures on the Shrine of St. Ursula, a Gothic chapel in miniature. The long sides (H. 1 ft. 8 in. × 3 ft.) are each divided into three arched spaces, containing: 1. The Fleet arriving at Cologne. 2. Disembarkation of St. Ursula and her Maidens at Basle. 3. The Pope receiving them at Rome. 4. The Pope accompanying them back to Basle. 5. The Attack upon them on the Banks of the Rhine. 6. Martyrdom of St. Ursula. Gables (H. 1 ft. 8 in. × 1 ft.): 1. St. Ursula sheltering the Virgins under her Cloak. 2. The Virgin worshipped by Nuns. Six medallions on the cover contain: Coronation of the Virgin, Glory of St. Ursula, and four angels. Painted about 1486. Well-composed groups, great minuteness of finish, rich and well contrasted in colour. "More precious than a shrine of silver," says Van Mander.—W. & W., ii. 50; Van Mander, 205; C. & C., Flemish Painters, 283.



Reception of English Envoys, History of St. Ursula, Vittore Carpaccio, Venice Academy.

USSI, STEFANO, born in Florence in 1822. History painter, pupil of Florence Academy under Pollastrini; won prizes in 1843, 1846, and 1849, studied in Rome in 1849 – 1853; afterwards visited Egypt. Member of and professor at Florence Academy. Medal: Of Honour, Paris, 1867; medal, Vienna, 1873. Works: Good Samaritan (1843); Death of Bayard (1846); Raising of Lazarus (1849); Expulsion of Duke of Athens (1867), National Gallery, Florence; Departure of Great Caravan for Mecca (1873), Khedive of Egypt; Scene in Dante's Vita Nuova; Marco Visconti with the Standard; Bianca Capello's Attempt to poison Cardinal de' Medici.—Müller, 529; Land und Meer (1869), ii. 842.

UTRECHT, ADRIAEN VAN, born in Antwerp, Jan. 12, 1599, died there, Oct. 5, 1652. Flemish school; still-life and poultry-yard painter, pupil of Harmen de Neyt; master of Antwerp guild in 1625, travelled extensively in France, Italy, and Germany, and was much employed by the German Emperor and the King of Spain. Works: Still-Life (figures by Jordaens), Dead Game and Fruit, Fruits

and Vegetables, Madrid Museum; Kitchen Interior, Brussels Museum; Still-Life, Museum, Antwerp; Arrival of Cardinal Infant Ferdinand, City Hall, ib.; Fish-Seller's Shop, Ghent Museum; Cock Fight, Lille Museum; Table with Fruit and Provisions, Amsterdam Museum; Poultry-Yard (1643), Berlin Museum; Lady among Kitchen Supplies and Utensils (figure by Thulden), Carlsruhe Gallery; Still-Life, Cologne Museum; Fruit and other Eatables (1647), Dresden Gallery; Poultry (1652), Leipsic Museum; Kitchen Interior (1629), Cassel Gallery; do., Weimar Museum; Fruit-Piece (1647), Copenhagen Gallery; do., Hermitage, St. Petersburg; Dead Game, Leuchtenberg Gallery, ib.; Breakfast-Table (2), Schwerin Gallery; Fruit Festoon (1644), Vienna Museum.—Ch. Blanc, École flamande; Burger, Musées, ii. 157; Kramm, vi. 1661; Kugler (Crowe), ii. 338; Michiels, ix. 187; Rooses (Reber), 422; Van den Branden, 1082.

Adriaen Van Utrecht fecit
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UTRECHT, CHRISTOPH VAN, born at Utrecht in 1491 (or 1498?), died at Lisbon in 1550 (or 1557). Dutch school; history and portrait painter, supposed pupil of Antonis Moro (?), with whom he is said to have gone to Spain, and thence to Lisbon, where he painted altarpieces for churches, and highly-esteemed portraits, and was much honoured by John III. of Portugal.—Kramm, i. 232; Nagler, xix. 268; Raczynski, Arts en Portugal, 255.

UTRECHT, JACOB VAN, flourished at Utrecht about 1523. Dutch school; portrait painter, possibly the same who was received master of the guild at Antwerp in 1506. Signed himself Jacobus Trajectensis. Works: Male Portrait (1523), Berlin Museum; do. (1524), Baron Minutoli's Collection, Schloss Fridersdorf, Silesia.—Meyer, Gemälde der köngl. Mus. (1883), 471; Zeitschr. f. b. K., xxi. 324.

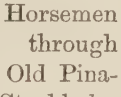
UWINS, THOMAS, born at Pentonville, near London, Feb. 25, 1782, died at Staines, Aug. 25, 1857. Apprenticed to an engraver, but became a student at Royal Academy in 1798; began as a water-colour painter and illustrator of books. In 1814 he visited the South of France and took up subject painting in oils; studied in Italy in 1826–31, and on his return established a reputation by his Italian scenes; became A.R.A. in 1833, R.A. in 1838, librarian in 1844, surveyor of the Queen's pictures in 1845, and keeper of the National Gallery in 1847. Works: Vintage in South of France, Chapeau de Brigand, Sir Guyon fighting for Temperance (Faerie Queene, ii. 12), National Gallery.—Art Journal, Sept., 1847; Oct., 1857; Cat. Royal Acad.; Redgrave; Ch. Blanc, École anglaise; Sandby, ii. 157; Mrs. Nevins, Recollections of T. U. (London, 1858).

UYTENBROECK (Wtenbrouck), MOZES VAN, surnamed Little Moses, born at Delft about 1590, died in The Hague about 1650. Dutch school; landscape painter, in the style of Elsheimer and Bril, supposed pupil of Poelenburg; master of the guild at The Hague in 1620; its dean in 1627; enlivened his pictures with scriptural and mythological scenes, which show a vivid imagination, great skill in grouping, and knowledge of chiaroscuro. Works: Juno and Argus (1625), Augsburg Gallery; Raising of Lazarus, Aschaffenburg Gallery; Feast of Bacchus (1627), Jupiter and Mercury received by Philemon and Baucis, Brunswick Gallery; Triumph of Bacchus, Landscape with Mars and Venus (attributed to Elsheimer), Cassel Gallery; Moonlight, Copenhagen Gallery; Bacchus and Ariadne, Prague Gallery; Landscape with dancing Shepherds, do. with Nymphs, Museum, Vienna; do. with Herd, Liechtenstein Gallery, ib.; do. (attributed to Elsheimer), Pesth Museum; Lot and Daughters (1627), Count Belgiojoso, Milan; Landscape with Cascade, Uffizi, Florence.—Bode, Studien, 337; Immerzeel, iii. 151; Kramm, vi. 1663; Riegel, Beiträge, ii. 213; Vosmaer, Rembrandt, ses précurseurs, 98.

VACCARO, ANDREA, born in Naples in 1598, died there in 1670. Neapolitan school; pupil of Girolamo Imparato; followed first the style of Caravaggio and later that of Guido. After the death of Stanzioni he was considered the best painter in Naples, until Luca Giordano came to maturity. Pictures in churches in Naples, and Massacre of the Innocents, Baptism of St. Candidus, Naples Museum; Christ appearing to Mary, Dresden Gallery; Christ at the Column, Infant Christ sleeping in the Arms of St. John, Old Pinakothek, Munich; Christ on the Cross, Germanic Museum, Nuremberg; Magdalen Penitent, Hermitage, St. Petersburg.—Lanzi, ii. 42; Ch. Blanc, École napolitaine; Burckhardt, 768, 792; Lavice, 224.

VACHE BLANCHE (The White Cow), Émil van *Marcke*, Samuel F. Barger, New York; canvas. A fine study of a white cow in a pleasing landscape, which, however, is subordinate to the figure.

VADDER, LODEWYCK DE, born in Brussels, baptized April 8, 1605, died there, buried Aug. 10, 1655. Flemish school; landscape painter, seems to have been in Italy and studied Titian. Master of the guild at Brussels, 1628. Excelled in rendering early morning mist and effects of light. Approached Rubens in richness and vivacity of colour. Works: Woodland Scene, Darmstadt Museum; Two Landscapes with Figures, Ferdinandeum, Innsbruck; Horsemen passing through Ravine, Old Pinakothek, Munich; Landscape, Stockholm Museum. — Immerzeel, iii. 152; Kugler (Crowe), ii. 341; Kramm, vi. 1665; Kunst-Chronik, xxi. 523.

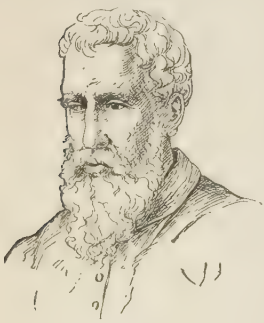


VAENIUS (Venius), OTHO, born at Leyden in 1558, died in Brussels, May 6, 1629. Flemish school. Real name Octavio van Veen. History and portrait painter, pupil at Leyden of Isack Claesz Swanenburg, called Nicolai, and at Liège (1572) of Lampsonius, then in Rome (1575–80) of F. Zucchero; returned to Liège and in 1584 to Leyden; went to Antwerp in 1593; master of the guild there in 1594, its dean in 1602–3; became court painter to Albrecht and Isabella, governors of the Netherlands, who called him to Brussels as superintendent of the mint; received into the guild there in 1620. He was the master of Rubens, and a good poet and scholar. Works: Portraits (2), Madrid Museum; Artist and his Family (1584), Louvre; Crucifixion, Christ bearing the Cross, Marriage of St. Catherine (1589), Brussels Museum; Raising of Lazarus, Ghent Cathedral; Serpent on the Fig-Tree, Calling of St. Matthew, Charity of St. Nicholas, Miracle by St. Nicholas, St. Paul at Cæsarea, Portrait of Jean Miraeus, Museum, Antwerp; Christ and the Repentant Sinners, The Virgin nursing Infant Christ, *Last* Supper, Raising of *Lazarus*, Raising of Widow's Son, Entombment, Cathedral, ib.; Martyrdom of St. Andrew, St. Andrew's, ib.; Twelve Scenes in History of the Ancient Batavians (1613), Amsterdam Museum; Descent from the Cross, Aschaffenburg Gallery; Allegory on Fall of Man, Bamberg Gallery; Assumption (1608), Brunswick Gallery; Minerva protecting Youth, Stockholm Museum; Unadvised Youth, Cologne Museum; Minerva and the Muses, Berlin Museum; Triumph of Catholic Church (6), Fifteen Scenes in History of Christ and the Virgin, Schleissheim Gallery; Rape of Proserpine, Stuttgart Museum; Holy Family, Portraits of Archdukes Albrecht and Ernst, Vienna Museum. — Ch. Blanc, École flamande; Van den Branden, 401; Immerzeel, iii. 157; Kramm, vi. 1679; Messager des sciences hist. (1868), 328; (1877), 313; Michiels, vi. 352, 468; Rooses (Reber), 148;

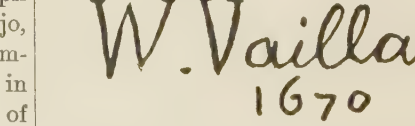
Van den Branden, 401 ; Vlaamsche school (1862), 152.

VAFFLARD, PIERRE ANTOINE AUGUSTIN, born in Paris, Dec. 19, 1777, died there after 1838. History and portrait painter, pupil of J. B. Regnault ; in 1824 he restored some of the paintings in the galleries at Versailles, and in the gallery of Diana in the Tuileries ; decorated several churches and palaces in oil and fresco. Court painter to the Duc d' Orléans. Medal, 1824. Works: Last Honours to Bertrand Duguesclin (1806), Rennes Museum; Column of Rosbach (1810), Versailles Museum ; Electra and Orestes (1814), Dijon Museum ; St. Margaret cast off by her Father (1817), Sainte Marguerite, Paris ; St. Ambrose saving an Arian Priest (1819), Saint Ambroise, ib.; Pythagoras inspired by the Muses (1819), Versailles Museum ; Death of St. Louis, (1819), Burial Chapel of Orléans Family, Dreux ; Henri IV. in Notre Dame on Day of his Entry into Paris (1819); Ulysses and Nausicaä (1822); Last Benediction of Bishop Bourlier of Evreux ; Communion of Mary Stuart ; Henri IV. and the Abbess of Montmartre (1824).—Bellier, ii. 606.

VAGA, PERINO DEL, born in Florence in 1500, died in Rome, Oct. 14, 1547. Umbrian school. Real name Buonaccorsi, but called del Vaga from a Florentine painter of that name who had given him instruction. Sometimes called also Pierino. Pupil of Andrea de' Ceri, of Ridolfo Ghirlandajo, and of Vaga, who took him to Rome. Employed there by Raphael on the frescos in the Vatican, where he painted history of Joshua and of David. After death of Raphael, he aided Giulio Romano and Il Fattore, whose sister he married, in completing their master's works. Painted also in S. Marcello the Creation of Eve, which shows influence of Michelangelo. After the sack of Rome (1527), he went to Genoa, where he decorated the Palazzo Doria with frescos, now mostly destroyed. About 1542 he returned to Rome, where he painted frescos in Trinità de' Monti and in the Castello S. Angelo. His later works were only designed by him and finished by his pupils. He was buried beside Raphael in the Pantheon.—Vasari, ed. Mil., v. 587 ; Ch. Blanc, École ombrienne ; Burckhardt, 8, 177, 179, 181.



VAILLANT, WALLERANT, born at Lille, baptized May 30, 1623, died in Amsterdam, Aug. 28, 1677. Flemish school ; portrait painter, pupil in Antwerp of Erasmus Quellin ; painted in 1658 at the Coronation in Frankfort the Emperor Leopold, and then many sovereigns of Germany. Went with the Marshal de Grammont to Paris, where he painted the Queen, and many persons of distinction ; returned home after four years, and settled in Amsterdam. His brother and pupil, Jacob (1628–1670), commonly called Leeuwerik (lark), was a successful history and portrait painter at the court of the Elector in Berlin ; most of his pictures are in the royal palaces of Berlin and Potsdam. Works: Portraits of Man and Wife (1674), Lady with two Children, Amsterdam Museum ; Managers of Orphanage (1671), Orphan Asylum, Amsterdam ; Portrait of Great Elector, Brunswick Gallery ; do., Royal Palace, Berlin ; Sacrifice of Iphigenia, Cassel Gallery ; Board with Letters Attached (1658), Dresden Gallery ; Male Portrait, Oldenburg Gallery.—Bellier, ii. 607 ; Immerzeel, iii. 152 ; Kramm, vi.



1667 ; Kugler, ii. 332 ; Riegel, Beiträge, ii. 279.

VAINI, PIETRO, born in Rome in 1847, died in New York in 1875. Subject and portrait painter, studied and painted in

Italy before settling in New York in 1872, where he committed suicide. His morbid nature shows itself in the sombre character of his more important works. Works: First Grief; After the War; Veronica gazing upon the Face of her dead Rival; Othello and the Handkerchief, Palette Club, New York.

VALADON, JULES EMMANUEL, born in Paris, Oct. 5, 1826. Genre and portrait painter, pupil of Drölling, Cogniet, and Henri Lehmann. Medal, 3d class, 1880. Works: Brother and Sister, Two Friends (1874); Bouquet Seller (1875); Artist's Portrait (1878), Orléans Museum; During a Funeral Service (1879); Charity (1881), Ministry of Fine Arts (1881); Mary Magdalen (1883); A Diogenes, Poor Man's Revel (1884); Revery (1885); At Church, Old Man (1886).—Bellier, ii. 608.

VALCKENBORCH, FREDERIK VAN, born at Mechlin about 1570, died at Nuremberg in 1623. Flemish school; genre and landscape painter, son and pupil of Lucas van Valckenborch, whom he accompanied to Nuremberg in 1566. Works: Annual Fair (1594), Kirmess Festival (1595), Vienna Museum; Woodland Scenes (2, 1622), Christiania Gallery; Woodland with Nymphs and Animals, Fürstenberg Gallery, Donaueschingen.—Kramm, vi. 1670.

VALCKENBORCH (Valkenburg), LUCAS VAN, born at Mechlin about 1530 or 1540, died in Germany about 1625. Flemish school; landscape and portrait painter; master of Mechlin guild in 1564; went in 1566 to Antwerp, where he seems to have studied under Pieter Brueghel, then with his brother Marten, and with Jan Frodeman de Vries to Aix-la-Chapelle and Liège, where they sketched many landscapes on the banks of the Meuse. In 1570 he followed the Archduke Matthias to Linz; painted for him several years, was afterwards associated with Joris Hoefnagel, for whom he made drawings at Frankfort in 1594, and in 1597 was settled at Nuremberg, where Sandrart knew him in 1622. Works: The Mines, Smithy, Camel Drivers, Archducal Palace at Brussels, Madrid Museum; Winter View of Antwerp (1559), City View (1593), Städel Gallery, Frankfort; Rocky Landscape with Mill (1595), do. Landscape with Mineral Spring (1596) Brunswick Gallery; Kirmess in Flemish Village (1574), Gotha Museum; Tower of Babel (1568), Old Pinakothek, Munich; View of Linz on the Danube (1594), Oldenburg Gallery; Peasants' Brawl, Count of Burgau in Roman Armour (1580), Mountainous Landscapes (3, 1580, 1585), Summer (1585), Winter (1586), Ladies and Gentlemen in a Park (1587), Archduke Matthias Fishing (1590), Tavern Scene (1598), Museum, Vienna; City on River in Mountainous Landscape, Liechtenstein Gallery, ib.—Fétis, Artistes belges à l'étranger, ii. 136; Kramm, vi. 1671; Michiels, vi. 146; Neefs, i. 223; Riegel, Beiträge, ii. 21.

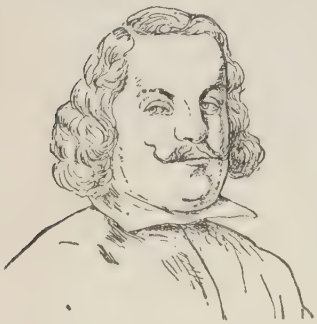
VALCKENBORCH (Valkenburg), MARTEN VAN, born at Mechlin in 1533 or 1542, died in Frankfort. Flemish school; landscape, genre, and portrait painter, brother of Lucas, with whom he went to Germany; afterwards settled in Frankfort. Works: Burning of Troy, Mardi Gras, Four Seasons, Frankfort Museum; Flat Country with Waggon, Gotha Gallery; Tower of Babel (1595), Dresden Gallery; Kirmess, Museum, Vienna; Landscapes (11), Ambras

Collection, ib.; Gillis van Valckenborch, painter of the Defeat of Sennacherib (after 1600), in the Brunswick Gallery, was probably his son.—Kramm, vi. 1671; Nagler, xix. 310.

VALCKERT, WERNER VAN, flourished at Amsterdam first quarter of 17th century. History and portrait painter, supposed pupil of Hendrik Goltzius, in whose manner he painted; circumstances of life unknown. Works: Four Members of Merchants' Guild (1622), Four Regents of Lepers' House (1624), Three do., Military Organization

(1625), Reception of Children into Orphanage (1626), Distribution of Money and Clothes by Regents of Orphanage (1627), three others, Amsterdam Museum; Christ and the Children, St. Catharine's (1620), Utrecht; Mocking of Christ (1620), University Library, Copenhagen.—Immerzeel, iii. 155; Kramm, vi. 1672.

VALDES LEAL, Don JUAN DE, born in Cordova in 1631, died in Seville, Oct. 14, 1691. Spanish school; pupil of Antonio del Castillo, but did not imitate his style; removed to Seville and became in 1660 an original member of the academy founded by Murillo, and afterwards (1663–66) president. After Murillo's death Valdes was the principal painter in Seville, and executed many religious compositions. Works: Constantine Praying, Christ and the Doctors, Presentation of the Virgin, Madrid Museum; Miracle of St. Basco de Portugal, Dresden Gallery; Adoration of the Shepherds, Baptism of Christ, Descent from the Cross, Young Woman, Hermitage, St. Petersburg. His wife, Isabel Carasquilla, his son Lucas (1661–1724), and his daughters Maria and Luisa were also painters. — Cean Bermudez; Stirling, iii. 1093; Ch. Blanc, École espagnole; Viardot, 204; Madrazo, 581; Washburn, Spanish Masters, 161.

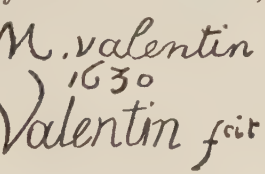


VALENCIA, JACOPO DA. See *Jacopo* da Valentia.

VALENCIENNES (Devallenciennes), PIERRE HENRI, born in Toulouse, Dec. 6, 1750, died in Paris, Feb. 16, 1819. History and landscape painter, pupil of Doyen. Studied Claude and Poussin in Italy. Style theatrical and wanting in nature. Nearly all the landscape painters during the Empire were his pupils. Member of Academy in 1787. L. of Honour, 1815. Honorary member, Toulouse Academy. Works: View of Tröcene, Vale of Tempe; Cicero discovering the Tomb of Archimedes (1787), Louvre; Historical Landscape, Toulouse Museum. — Bellier, ii. 609; Ch. Blanc, École française; Villot, Cat. Louvre.

VALENTIN, LE, Jean de Boullongne, called, born at Coulommiers (Seine-et-Marne), in January, 1591, died in Rome, Aug. 7, 1634. French school; history and genre painter, whose real name was for a long time unknown, and who was supposed to have been a pupil of Simon Vouet, with whom he was in Rome; he formed himself, however, rather after Michelangelo and Caravaggio, and under the influence of Poussin. He ranks among the best French painters of his time. His career was cut short by a premature death, caused by an ill-timed bath in the Tiber. Works: Recognition of Susanna's Innocence, Judgment of Solomon, *Tribute* Money, A Concert (2), Fortune Teller, Tavern Scene, Louvre; Soldiers at Play, Besançon Museum; St. John, St. Peter and the Angel, Dijon Museum; Disciples at Emmaus, Nantes Museum; Conversion of St. Matthew, Rouen Museum; Judith with Head of Holofernes, two others, Toulouse Museum; others in Museums of Avignon, Metz, Montpellier, Lille, Toulon, Tours (6), Valenciennes (2), and Versailles (2); Peter's Denial, Suermondt Museum, Aix-la-Chapelle; do., Brunswick Museum; A Prophet with a Folio Volume, Carlsruhe Gallery; David with Head of Goliath, Cologne Museum; Carnival Scene, Copenhagen Gallery; Musical Party, Darmstadt Museum; Blind Old Man playing Viol de Gamba accompanied by Boy singing, Dresden Museum; Christ crowned with Thorns, Soldiers quar-

relling over Game of Dice, Herminia and the Shepherds, Old Pinakothek, Munich; Three Apostles in Conversation, Oldenburg Gallery; A Repast, National Museum, Pesth; Christ driving the Money Changers from the Temple, Peter's Denial, Soldiers at Dice, A Concert, Hermitage, St. Petersburg; St. John the Baptist in Meditation, Stockholm Museum; Moses with the Law Tables, Museum, Vienna; Musical Trio, Liechtenstein Gallery, ib.; St. Cecilia with two Holy Women and an Angel, Czernin Gallery, ib.; "You see the Beam in your Neighbour's Eye," etc., Guitar Player, Mountainous Landscape with Figures and Animals, Uffizi, Florence; Christ and the Doctors, Pinacoteca Capitolina, Rome; Martyrdom of S. Processa and Martinian, Vatican, ib. (copy in mosaic, by Cristofori, St. Peter's, ib.); Joseph interpreting the Dreams, Palazzo Borghese, ib.; Peter's Denial, Palazzo Corsini, ib.; Roman Charity, St. John, Palazzo Doria, ib.; Beheading of St. John, Rome Triumphant, Palazzo Sciarra, ib.; Holy Family, Palazzo Spada, ib.; Christ at the Column, Turin Gallery; Martyrdom of St. Lawrence, Madrid Museum. —Bellier, i. 141; Ch. Blanc, École française, i.; Dauvergne, Le Valentin (Almanach du départm. de Seine-et-Marne, 1862), 116; Emeric-David, Nat. hist. sur les chefs-d'œuvre de la peinture, etc. (Paris, 1854), 278; Mariette, Abecedario, v. 357.



VALENTINIAN I., Roman Emperor (A.D. 364–375), was an amateur painter and modeller.—Aurel. Vict., Epit. de Cæs., 45, 7; Ammianus Marcellinus, xxx. 9, 4; Overbeck, Schriftquellen, 2135.

VALE OF REST, Sir John E. *Millais*, Bart., H. Tait, Streatham, England; canvas. Illustrating an ancient Scottish superstition, that when a coffin-shaped cloud is seen in the sky it is a symbol of approaching death. Scene in a convent garden, at sunset; amongst the hillocks of graves, with gray headstones looking sad in the waning light, are two women, one, a novice, up to her knees in a grave from which she is vigorously throwing out the earth with a spade; the other, an older nun, sitting on a prostrate headstone holding a rosary, her face showing that she has seen the coffin-shaped cloud which hangs over the setting sun. Royal Academy, 1859. Graham sale (1886), £3,000. Indian ink sketch (1858), H. V. Tebbs.

VALERO, CRISTÓBAL, born at Alboraya, Valencia, died at Valencia, Dec. 18, 1789. Spanish school; history and portrait painter, pupil of Evaristo Muñoz (1671–1737), then in Rome of Sebastiano Conca; after his return he became a priest, and soon after director of the newly erected Academy of S. Barbara (1754), which was afterwards made a royal institution under the name of S. Carlos (1768), with Valero as its president. Honorary member of San Fernando Academy, 1762. Works: Two Scenes from Don Quixote, Madrid Museum; pictures in S. Francisco, S. Julian, S. Andrea, the Capuchins, the Trinitarians and the Mínimos, Valencia; Portraits of Prelates, Archbishop's Palace, ib.

VALKENBURG, DIRK, born in Amsterdam in 1675, died there in 1721. Dutch school; still-life and animal painter, pupil of Jan Weenix, whose style he acquired so successfully that his pictures are frequently mistaken for his master's; was also a good portrait painter, and in 1695 went to Germany, where he was employed by different princes, and long resided. Works: Dead Hare and Poultry (1704), Städel Gallery, Frankfort; Bear attacked by Dogs (1703), Gallery, Copenhagen; Dead Game and Implements of the Chase, Moltke Collection, ib.; Hunting Booty (4), Liechtenstein Gallery, Vienna; do. (5), Harrach Gallery, ib.; Immerzeel, iii. 154.

VALLANCE, WILLIAM F., born at Paisley, Scotland; contemporary. Marine painter, pupil of Robert Scott Lauder and of the Royal Scottish Academy. Studio in Edin-

burgh. Elected an A.R.S.A. in 1875, and R.S.A. in 1881. Works: Sunday Morning; Leisure Hours; Loch Fine; Largo Bay; Fresh Breeze; Reading the War News, National Gallery, Edinburgh.

VALLEY FARM, John *Constable*, National Gallery, London; canvas, 4 ft. 9 in.×4 ft. 1 in. A farm house on the bank of the Stour, near East Bergholt, Suffolk, property of the painter's father. Called Willy Lott's house from its former possessor. Painted in 1835. Vernon bequest, 1847. Engraved by J. C. Bentley.—Cat. Nat. Gal.; Brock-Arnold, Biog. Great Artists, 107.

VANAISE, GUSTAVE, born in Ghent; contemporary. History and genre painter, pupil of Ghent Academy and of Canneel. Mention honorable, Paris, 1883. Works: Louis XI. and Olivier le Daim (1879); A Mother, The Painter Willem Key overhearing Alva's Order for Execution of Egmont (1880); Magdalen at Christ's Tomb (1881); Young Girl at the Mirror (1882); St. Lievin (1883); Sunday Evening, Gamin with Pigeon (1884); Good Samaritan, Portrait of César de Cock (1885).

VAN BOSKERCK, ROBERT W., born in New Jersey in 1855. Landscape painter, pupil of A. H. Wyant. Studio in New York. Works: Landscape (T. B. Clarke, New York), Cedars at Saddle River (1880); October Landscape (1881); Jersey Roadway (1882), Midland Meadow (1883); Midsummer (1884).

VANDERLYN, JOHN, born at Kingston, N. Y., October, 1776, died there, Sept. 23, 1852. Portrait and history painter, pupil of Gilbert Stuart in New York. Studied in 1796–1801 in Paris, where he painted from 1803 to 1815. Medal at Paris (1808) for his *Marius* among the Ruins of Carthage. Other works: Murder of Jane McCrea by the Indians; Ariadne in Naxos, estate of Asher B. Durand, Orange, N. J.; Landing of *Columbus*, Rotunda of the Capitol, Washington; Portraits of Washington, Monroe, Madison, Calhoun, and Clinton; Zachary Taylor, City Hall, New York; Study of Head, Corcoran Gallery, Washington. He became involved in pecuniary difficulties by the exhibition of panoramas in a building erected by himself in City Hall Park, New York, and died in poverty.

VAN DYCK, Sir Antony. See *Dyck.*

VAN DYCK, LITTLE. See *Coques.*

VAN ELTEN. See *Kruseman* van Elten.

VAN MARCKE. See *Marcke.*

VANLOO. See *Loo.*

VANNI, ANDREA. See *Andrea* di Vanni.

VANNI, FRANCESCO, Cavaliere, born in Siena in 1563, died there, Oct. 25, 1609. Sienese school. Probably a pupil of his half-brother, Ventura Salimbeni; went when sixteen years old to Rome, where he studied with Giovanni de' Vecchi. Afterwards worked at Parma, where he studied the works of Correggio and adopted the manner of Barocci. On his return to Rome he enjoyed the favour of Clement VIII., who made him a knight. His pictures are in several of the churches of Siena, especially in S. Quirico, S. Spirito, SS. Concezzione, and S. Agostino. Other examples: Repose of the Holy Family, Martyrdom of St. Irene, Louvre, Paris; Holy Family, Dresden Gallery; St. Francis in Ecstasy, Pitti, Florence; Sons of Jacob buying Wheat of Joseph, Uffizi, ib.; Holy Women at Tomb of Christ, Madrid Museum; Innocence, Hermitage; Fall of Simon Magus, St. Peter's, Rome (one of the few oil paintings in that basilica).—Lanzi, i. 314; Ch. Blanc, École florentine.

VANNI, TURINO DI, born in Pisa; flourished close of 14th century. Florentine school. A Madonna and Angels, signed by him, is in the Louvre; an altarpiece, signed and dated 1397, in S. Paolo à Ripa, Arno; and a Virgin with Angels and Saints, in the Convent of S. Martino, near Palermo. Had a brother, Nello di Vanni, who finished the history of Job, begun by Giotto in the Campo Santo.—Villot, Cat. Louvre.

VANNUCCHI, ANDREA. See *Andrea* del Sarto.

VANNUCCI. See *Perugino.*

VANNUTELLI, SCIPIONE, Cavaliere, born in Rome; contemporary. Genre painter, pupil in Vienna of Wurzinger, afterwards in Paris of Heilbuth. Medal: Paris, 1864. Works: Carnival in Venice; Gabrielle d'Estrées; Italian Danaë; The Night; Agreeable Reading; Procession in Venice; Novices in a Roman Church, Trio in the Garden (1883).

VARCHI, BENEDETTO, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 8 in. × 3 ft. Painted about 1550. Repainted about the face.—C. & C., Titian, ii. 426.

VARGAS, LUIS DE, born in Seville in 1502, died there in 1568. Spanish school; pupil of Diego de la Barrera; went to Italy about 1527, according to Cean Bermudez, and studied with Perino del Vaga (?); returned to Seville after an absence of twenty-eight years. He is remarkable for grandeur and simplicity of design, and for the purity and grace of his female heads; his drawing too is correct, and his colouring good. Works: Nativity (1555), and La Gamba (1561), Cathedral of Seville.—Stirling, i. 307; Ch. Blanc, École espagnole.

VARIN, QUENTIN, born at Amiens in 1580, died about 1645. French school; history painter, pupil of Gagex and Bonaventura in Amiens and Beauvais, and then went to Paris, where he became an able painter, and the master of Nicolas Poussin. Works: Christ in the Temple, St. Germain des Prés, Paris; St. Charles Borromeo, St. Jacques de la Boucherie, ib.—Ch. Blanc, École française.

VARLEY, CORNELIUS, born at Hackney, near London, Nov. 21, 1781, died at Highbury, Oct. 2, 1873. Landscape painter in water-colours, brother and pupil of John Varley; exhibited first at the Royal Academy in 1803, and in the following year was one of the foundation members of the Water Colour Society. He painted chiefly views in Ireland and Wales and classical scenery. A younger brother, William Fleetwood Varley (1785–1856), was a water-colour painter and teacher of drawing at Oxford.

VARLEY, JOHN, born at Hackney, near London, Aug. 17, 1778, died Nov. 17, 1842. Landscape painter in water-colours; studied first under a portrait painter and then with an architectural draughtsman; exhibited first, in 1798, View of Peterborough Cathedral. He exhibited at the Royal Academy until 1804, when he became one of the foundation members of the Water Colour Society. He painted many views in Wales and on the Thames, was a successful teacher, and the author of several drawing-books and other works. His son, Albert Fleetwood Varley (1804–76), was also a water-colour painter and teacher.

VARONI (Varonne, Varrone), JOHANN, born at Bellinzona, Canton Tessino, Switzerland, in 1832. Landscape painter, pupil of Vienna Academy and of Josef Höger; settled in Vienna, whence he made frequent study trips into the Austrian Alps, to Italy, and Switzerland. Works: View of Ariccia, do. in Roman Campagna, do. near Olevano, Ruins of Pæstum (1855); Pine Woods near Frascati (1856); Well in the Campagna, St. Gotthard (1858); Well near Grotta Ferrata, View of Vienna (1860); Nassfeld near Gastein, Temple of Concordia near Girgente (1861); St. Bernardino, Switzerland (1862); Views in Austria, Salzburg, Tyrol, and Switzerland (1863–73); Költschach Valley near Gastein (1877).—Wurzbach, xlix. 287.

VAROTARI, ALESSANDRO. See *Padovanino*.

VASARI, GIORGIO, born at Arezzo, July 30, 1511, died in Florence, June 27, 1574. Florentine school; pupil of his father, Antonio Vasari, and afterwards of Andrea del Sarto and of Michelangelo. Went to Rome with Cardinal Ippolito de' Medi-

ci, and laboured there several years with Francesco Salviati. He afterwards painted in Florence, Pisa (1529), Bologna (1539), Venice (1542), and Naples (1544). In Florence he was patronized by the Medici, for whom he executed many works, both architectural and decorative. But he is best known by his "Vite de' più eccellenti pittori, scultori, ed architetti" (Florence, 1550, 2d ed. 1568)—the first important history of modern art. As a painter he was a weak imitator of Michelangelo. He left many pictures, among which are: Madonna in Glory and Saints, Arezzo Gallery; Supper of St. *Gregory* (1540), Bologna Gallery; Conception, Lucca Gallery; Holy Family, Palazzo Corsini, Rome; Portrait of Cosimo I. de' Medici, Berlin Museum; Pietà, Dresden Gallery; Holy Family, Leipsic Museum; do. (2), Old Pinakothek, Munich; do. (1), and Christ driving out the Money Changers, Vienna Museum; Three Graces, National Museum, Buda-Pesth; Angel's Salutation, Louvre; Caritas, Madonna and Angels, Madrid Museum; Three Saints, Liverpool Institute.—Ch. Blanc, École florentine; Vasari, ed. Le Mon., i. 57; Burckhardt, 94, 157, 221; Kugler (Eastlake), ii. 562.

VASSILACCHI, ANTONIO. See *Aliense.*

VASTAGH, GYÖRGY (George), born at Szegedin, Hungary, in 1834. Genre and portrait painter, pupil of Vienna Academy, after having fought as a honvéd in the revolutionary war of 1848–49, and then wandered about under great privations, painting portraits and studying national costumes and manners. His pictures, exhibited in Vienna in 1870, immediately attracted attention, and forthwith he won fame with his scenes from gypsy life, for which he made studies in Transylvania and Roumania; thence he moved to Pesth, where he has since become the favourite portrait painter of the Hungarian aristocracy. Works: Group of Children (1871); Declaration of Love at the Hedge, Turkish Gypsies by a Bridge (1872); Gypsies resting in a Church Ruin, Roumanian Gypsies, Fortune Teller, Roumanian Gypsy Girl gathering Mushrooms (1873); Gypsies dancing and playing in Roumanian Peasant Room; Moldavian Gypsies crossing Brook; Wooing in Roumania; Peasant Girl about to sell her Hair; Gypsies at Cards in a Hut; Sunday in Wallachia; Portraits of Count Péchy (1872); Archduke Joseph; Archduchess Clotilde; Archduchess Maria Dorothea (1885).—Allgem. K. C., ix. 306, 622; Land und Meer (1873), ii. 504; (1875), i. 69; ii. 690; (1877), i. 29; (1879), ii. 964; (1880), ii. 949; N. illust. Zeitg. (1873), No. 43; Wurzbach, l. 1.

VASTO, MARQUIS DEL. See *Avalos,* Alfonso d'.

VAUCHELET, THÉOPHILE AUGUSTE, born at Passy (Paris), March 7, 1802, died in 1873. History and portrait painter, pupil of Abel de Pujol and of Hersent; won the second prize in 1827, and the grand prix de Rome in 1829. Medals: 2d class, 1831; 1st class, 1846, 1861; L. of Honour, 1861. Works: Portraits of Marshals Prince Poniatowski (1834), Duc de Choiseul (1835), Duc de Croy, of General Lecourbe (1836), Capitulation of Magdeburg in 1806, Versailles Museum; Death of the Virgin (1837); Martyrdom of St. Donatus and St. Rogatus (1839), Ministry of Interior; Battle of Ocana in 1809 (1839); Christian Charity (1846), Amiens Museum; Man sustained by Religion (1868); Moderation, Power favouring the Good, Prudence hindering Evil, Palais du Sénat, Paris; Invocation of the Holy Spirit, Chapel of do.; Prophets Daniel and Ezekiel, Jeremiah and Isaiah, Saint-Germain l'Auxerrois, Paris; Decoration in Chapel of St.

Agnes, Saint Eustache, ib.; Decorations of one of the grand salons de réception in the Hôtel de Ville (burned under the Commune); Ceiling of Victory in the Palace of the Tuileries (destroyed under the Commune). He made also designs for Gobelin tapestry for the Apollo Gallery, Louvre.—Bellier, ii. 638.

VAUTIER, BENJAMIN, born at Morges on Lake Geneva, April 24, 1829. Genre painter, pupil at Geneva of Hébert and of Lugardon, then (1850) in Düsseldorf of the Academy and of Jordan; studied peasant life in the Black Forest and in the Berne Highlands, then attracted by Knaus went in 1856 to Paris, and six months later settled in Düsseldorf, where he at once achieved a brilliant success with his Church Scene, exhibited at the historical exhibition at Munich in 1858, and has since attained a position by the side of Knaus as one of the great painters of popular life. He has made also masterly illustrations to works by Auerbach and Immermann. Member of Berlin, Vienna, Munich, Antwerp, and Amsterdam Academies. Professor in 1866. Gold medals: Berlin, 1864; Paris, 1865, 1866; 2d class, 1867; 1st class, 1878. Order of Francis Joseph, 1868; Order of Red Eagle; Order of St. Michael, 1869; L. of Honour, 1878. Works: Church Scene (1858); Auction in Old Castle (1859); Sunday Morning Toilet; Women coming from Church find their Husbands at the Inn (1862), Leipsic Museum; Sewing School; The Tutor; Peasant and Broker, Involuntary Confession, Basle Museum; Saying Grace, Berne Museum; Peasants at Trial, Sick Mother, Musée Rath, Geneva; Sunday in Suabia; Peasants in a Picture Gallery; Young and Old; The Sisters; Repast after Funeral, Cologne Museum; First Dancing Lesson (1868), National Gallery, Berlin; Antiquary in Peasant's Cottage; Sail over Brienz Lake to a Funeral; Farewell of Dying Peasant Woman; Interrupted Brawl (1869); Entrapped Rat, Stettin Museum; Toast to the Bride (Rococo Costume, 1870), Hamburg Gallery; Ruse for Ruse, Public Dinner (1871); Burial (1872); Consulting his Lawyer, W. T. Walters, Baltimore; Visit at the Fireside (1873); Quarrel at Chess; Invitation to the Dance; Departure from Home (1875); Before the Meeting (1876); Little Barefoot; Intermission at Alsatian Wedding (1878), Dresden Gallery; The Mayor's Annual Dinner (Exposition universelle, 1878), John G. Johnson, Philadelphia; Waiting Room at Post Station; Arrest of Usurer (1879); Visit of Young Couple (1880); Obstinacy (1882), Düsseldorf Gallery; Botanist, Alsatian Woman (1882).—Illustr. Zeitg. (1878), ii. 463; (1879), ii. 274; (1881), ii. 10; (1882), ii. 531; Jordan (1885), ii. 229; Kunst-Chronik, i. 85; v. 94, 143; vi. 119; viii. 60, 627, 807; ix. 450, 578, 820; x. 139, 459; xi. 74, 273; xvii. 337; xviii. 740; Land und Meer (1869), i. 54; Br. Meyer, stud. u. Krit., 246; Müller, 531; Pecht, iii. 351; Reber-Pecht, iii. 341; Zeitschr. f. b. K., iii. 166, 279; iv. 17, 177; vi. 148; ix. (Mittheilungen, ii. 28); xii. 259 (Mit., v. 50).

VAYSON, PAUL, born at Gordes (Vaucluse); contemporary. Genre and flower painter, pupil of Gleyre and Laurens. Medals: 3d class, 1875; 2d class, 1879; L. of Honour, 1886. Works: Hay Making in Provence (1868); Sheep in Provence (1879); Departure of the Herd (1880); Herds coming down from Mountains (1881); Herd Returning (1882); Fair of St. Trinité in Provence (1883); Threshing Corn; Hunter of Camargue; Sleeping Shepherdess; Spring (1884); Truffle Gatherers, Bull in Pasture (1886).

VECCHIA, PIETRO DELLA, born in 1605, died there in 1678. Venetian school; pupil of Alessandro Varotari, who imitated the style of Giorgione and of Pordenone so successfully that some of his pictures have been attributed to them. Most of his works

are in Venice : In S. Caterina, two scenes from the Legend of St. Catherine and the Triumph of Virginity ; in S. Giustina, St. Justina, one of his best works ; in S. Maria del Pianto, a Madonna and Saints ; in S. Bartolommeo, the Death of the Virgin ; in S. Lione, a Crucifixion ; in S. Giovanni Evangelista, four pictures ; and in the Academy, a Christ and the Money Changers. Portraits by him in Louvre and Dresden Gallery ; Young Man and Young Woman, Berlin Museum.—Ch. Blanc, École vénitienne.

VECCHIETTA, IL, born at Castiglione di Valdorcia in the Sienese territory in 1412 (?), died in Siena, June 6, 1480. Sienese school. Real name Lorenzo di Pietro di Giovanni di Lando ; called Il Vecchietta (the little old man), perhaps from the age of many of his habitual models. Despite the dryness of his style he was highly esteemed during his lifetime, and stands among the best painters of the later Sienese school. His masterpiece, an altarpiece in the Cathedral at Pienza, painted about 1447, is a noble work. It represents the Ascending Virgin, our Lord, Saints Catherine and Agatha, Popes Calixtus and Pius II. (who ordered the picture), and in the upper part, six saints, patriarchs, or prophets. "In this work," says a late writer, "Vecchietta joins to the sweetness of the Sienese school a severity of drawing and a dramatic force worthy of Florence." Among his other works are frescos in the Hospital at Siena (1441) and a relic press (1445), also the decoration of several ceilings and part of the tribune of the Sienese Baptistery (1449–50), as well as an altarpiece, in the Sienese Academy and a Madonna and Saints in the Uffizi, dated 1457. Vecchietta also painted frescos in the Palazzo Pubblico, Siena, of which a St. Catherine (1460), and a Virgin of Mercy sheltering the people under her mantle and attended by saints, still survive. Much gilding, stamped and cut out in patterns, according to the fashion of the time, marks these works, which are most carefully elaborated in a precise, formal, and dry manner. This is also noticeable in Vecchietta's bronze and marble works, of which he executed many. He was also an architect and a goldsmith.—C. & C., Italy, iii. 59 ; Vasari, ed. Le Mon., iv. 209 ; ed. Mil., iii. 75, 87 ; Müntz, Tour du Monde (1882), No. 1117 ; Müntz, À travers la Toscane, 342 ; Perkins, Hist. Handbook Italian Sculpture (London, 1882), 67.

VECELLI (Vecellio), FRANCESCO, born at Cadore about 1475, died in 1560. Venetian school. Brother, probably younger, of Titian ; went about 1487 to Venice, where he studied first under Zuccato, and later with Giovanni Bellini. Having left the school of the Bellini to become a soldier, he returned to Venice after the League of Cambrai and studied with his brother, whose jealousy he is questionably said to have aroused. His earliest picture is a Madonna, in the Genova Chapel at the Pieve di Cadore, which shows that he began to paint with almost as much promise as Titian himself, but his later efforts proved that he was not of the stuff of which great painters are made, and he finally settled down to commercial pursuits at Cadore. In his Madonna with Saints, in S. Vito di Cadore, his style is vastly below that of Titian's. His frescos in S. Salvatore, Venice, and his pictures on the shutters of the organ (1530) show more power, more freedom of handling, and greater spirit than any other of his extant works ; but they lack distinction, and the figures are strained in action and overweighted in muscle. His Nativity, in Casa Ponte at Fonzaso, near Belluno, has been assigned to Titian. Other pictures by him are in the Venice Academy and the galleries of Modena, Dresden, and Berlin.—C. & C., Titian, ii. 476 ; Ch. Blanc, École vénitienne.

VECELLI, LAVINIA, portrait, *Titian*, Berlin Museum ; canvas, H. 3 ft. $3\frac{1}{2}$ in. $\times$ 2 ft. $7\frac{1}{2}$ in. A robust girl, dressed in a yellowish flowered silk, raises with both hands, to the level of her forehead, a silver dish of

fruit and flowers, as she glances back at the spectator. Painted about 1555 for Niccolò Crasso; bought in Florence, in 1832, for 5,000 thalers, from Abbate Celotti, for Berlin Museum. Replica in Lord Cowper's Collection, London, with a casket, instead of fruit and flowers, on the silver dish; from the Orléans Gallery.—C. & C., Titian, ii. 136; Waagen, Treasures, ii. 497; Ridolfi, Maraviglie, i. 253, 259.

By *Titian*, Dresden Gallery; canvas, H. 3 ft. 8 in. × 3 ft. 1 in. A young girl, dressed in white damask silk, her yellow hair strewed with pearls, and with ear-rings and necklace of pearls, tucks up the train of her gown with one hand and waves a palmetto fan with the other. Painted about 1555; came to Dresden from Modena; transferred in 1827 to a new canvas; fairly preserved. Copy in the Cassel Museum; another by Rubens in Vienna Museum; study in Albertina Collection, Vienna.—C. & C., Titian, ii. 135.

By *Titian*, Dresden Gallery; canvas, life-size; signed. A lady of mature years, in dress of green velvet, standing in a room, waving a fan of plumes. The features are different from those traditionally known as Lavinia's, and resemble those of Venus with the Whispering Cupid, in the Uffizi. Painted in 1558; sold with the Modena Collection to the King of Saxony. A masterpiece of portraiture (C. & C.). Engraved by Basan. Transferred to a new canvas in 1826. —C. & C., Titian, ii. 267.

VECELLI (Vecellio), MARCO, called Marco di Tiziano, born at Venice in 1545, died there in 1611. Venetian school; history painter, grand-nephew and favourite pupil of Titian, whom he accompanied in his journeys to Germany and Rome, and whose style, both in composition and colouring, he imitated most successfully, whence his surname. Works: Allegory on Peace of Bologna in 1529, Doge Leonardo Donato kneeling before Madonna, Victory of the Venetians in the Morea in 1148, several others, Palazzo ducale, Venice; Christ illuminating the World, SS. Giovanni e Paolo, ib.; Altarpieces in several other churches, ib.; Crucifixion and two Episodes in Life of St. Catherine, Parish church at Cadore. His son Tiziano Vecellio, the younger, called Tizianello (born in 1570), degenerated under the influence of the mannerism prevailing at the beginning of the 17th century, but was much esteemed as a portrait painter.—Lanzi (Roscoe), ii. 168; Nagler, xix. 494.

VECELLI (Vecellio), ORAZIO, born in Venice, 1515, died there in 1576. Venetian school; second son and pupil of Titian, whom he served constantly as an assistant. He accompanied his father to Rome, where he painted Battista Siciliano, a celebrated violin player, and other persons. His portraits are praised by Vasari, but he no doubt had aid and advice from his father. Being rich, dissipated, and indolent, he painted but little, and gained little distinction. His Battle of Castle Sant' Angelo, painted in competition with Tintoretto and Paolo Veronese for the Great Council Hall in the Palazzo Ducale, Venice, was burned in 1574. His only known pictures are the shutters of the altar in S. Biagio of Calalzo, near Cadore.—C. & C., Titian, ii. 484; Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., xi. 322; xiii. 36; Burckhardt, 739.

VECELLI, TIZIANO. See *Titian*.

VEDDER, ELIHU, born in New York, Feb. 26, 1836. Genre painter, pupil of T. H. Matteson, Sherbourne, N. Y., and of Picot in Paris. In 1856 he went to Italy, where he has worked many years. Occasionally exhibits at the National Academy; elected N.A. in 1865. Studio in Rome. In 1883–84 Vedder made a series of 56 illustrations for the Rubáiyát of Omar Kháyyám (Boston, 1884). Works: Questioner of the *Sphinx;* The Lost Mind; Identity; Lair of the *Sea* Serpent, Boston

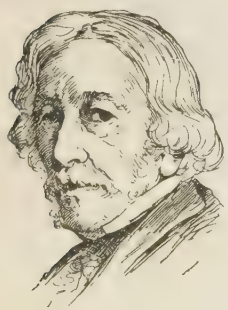
Museum of Fine Arts; Young Medusa, Death of Abel (1869); Ideal Head (1871); Scene on the Mediterranean, Fête Champêtre (1874); Greek Actor's Daughter (1876); Young *Marsyas*, Cumæan *Sibyl*, A Pastoral (1878); Sleeping Girl; Venetian Model; Golden Net, Waves off Pier Head (1882); Le Mistral—The Strong North-West Wind (1884); Nausicaä and her Companions, J. P. Morgan, New York; Maiden, E. D. Morgan Collection, ib.; Genius and Fisherman, Martin Brimmer, Boston.—Am. Art Rev. (1880), 325, 369; Mag. of Art (1885), viii. 120.

VEEN, MARTIN VAN. See *Heemskerk.*

VEEN, OCTAVIO VAN. See *Vaenius.*

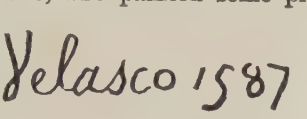
VEILLON, (LOUIS) AUGUSTE, born at Bex, Canton Wallis, Dec. 29, 1834. Landscape painter, pupil in Geneva of Diday, studied in Paris and Rome and travelled in Switzerland, Holland, and Egypt; lived two years in Venice. Works: Lake of Brienz (1866), Berne Museum; Evening in Venice, Basle Museum; View at Brunnen, Zürich Museum; Two Views on Lake Geneva; Evening on Banks of the Nile; Arabian Camp; Lake Geneva, Evening near Cairo (1882).—Müller, 532; Kunst-Chronik, xvii. 703, 741.

VEIT, PHILIPP, born in Berlin, Feb. 13, 1793, died in Mentz, Dec. 18, 1877. History painter, pupil of Dresden Academy under Matthäi, then went to Vienna to his stepfather, Friedrich von Schlegel; in 1813 he entered the German army as a volunteer, fought in the battles of Dresden, Culm, and Leipsic, and was decorated with the Iron Cross. In 1815 he joined in Rome the circle of Cornelius, Overbeck, and Schadow, with whom he painted the frescos in the Casa Bartholdi and Villa Massimi; in 1830 made director of the Städel Institute at Frankfort; resigned in 1843 and settled at Sachsenhausen, whence, in 1853, he moved to Mentz as director of the Gallery. One of the chief representatives of the religious-romantic school. Works: Triumph of Religion, Vatican Gallery, Rome; Madonna in Glory, S. Trinità de' Monti, ib. (cartoon in Darmstadt Museum); Judith; Christ on Mount of Olives, Naumburg Cathedral; Christ knocking at the Door; Presentation in the Temple (1829); Simeon in the Temple; Germania; Magnificat; Repose in Egypt, Mary and Elizabeth, Portrait of Abbé Noirlieu, Städel Gallery, Frankfort; Assumption (1846), Cathedral, ib.; Charlemagne, Otto the Great, Frederic II., Henry VII., Römer, ib.; The Two Marys at Christ's Tomb, National Gallery, Berlin; St. George; Good Samaritan; Egyptian Darkness. In fresco: Joseph and Potiphar's Wife, Allegory on the Seven Fruitful Years, Casa Bartholdi, Rome (cartoon in Städel Gallery); Pictures to Dante's "Paradise," Villa Massimi, ib.; Allegory on Restoration of Coliseum, Museo Chiaramonti, Vatican, ib.; *Triumph* of Christianity, Italia, Germania (1838), Städel Institute, Frankfort (cartoons in Carlsruhe Gallery); Cartoons of Cycle (executed, 1868, by Settegast, Lasinsky, and Hermann), Mentz Cathedral. His elder brother Johannes (died in Rome in 1852), studied in Vienna and from 1811 in Rome, where he was allied with Cornelius, Schadow, and Overbeck, and took especially Perugino for his model. In the Catholic Church in Berlin is an Adoration of the Shepherds by him. He painted also excellent portraits. —Art Journal (1865), 70; Dohme, K. u. K. des xix. Jahrh., i. and ii.; Förster, iv. 221; v. 351; Jordan (1885), ii. 229; Kaulen, 31; Kunst-Chronik, xvii. 19; Nagler, xx. 1; Reber, ii. 223; Riegel, Gesch. des Wiederauflebens. der d. K., 322, 345; Zeitschr. f. b. K., iv., 62; xv. 29, 73.



VELASCO, LUIS DE, died in Toledo, March 11, 1606. Spanish school. Was living in Toledo in 1564; became painter to the Chapter there in 1581. Best works:

Incarnation, Madonna with Saints and Angels, St. Damian, and St. Cosmo, the last three executed in 1585 by order of Cardinal Quiroga, whose portrait he painted. His son and pupil, Cristóbal de Velasco, was painter to Philip III.; he also left a son, Matias de Velasco, who painted some pict-



ures of merit at Valladolid.—Stirling, i. 275; iii. 1360; Cean Bermudez.

VELASQUEZ, portrait, *Velasquez*, Uffizi, Florence; canvas, H. 5 ft. 10 in. × 4 ft. 10 in. Bust, three-quarters right; with moustache, and long hair on shoulders, wearing a small skull-cap on back of head; wide linen collar over dark habit. Engraved by G. Rossi; C. Colombini.—Curtis, 81; Stirling, 1401.

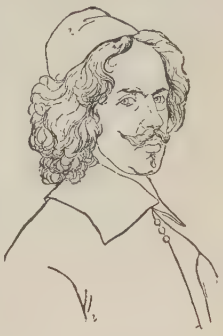
By *Velasquez*, Uffizi, Florence; canvas, H. 3 ft. 3 in. × 2 ft. 8 in. Sixty years old, half-length, standing, in black coat and cloak, white collar, and sword; a medal with cross of Santiago on his breast; left hand rests on a table; right partly conceals a key in his girdle. Probably painted in 1659. Engraved by F. Cecchini; with changes, Blas Amettler; H. Adlard; bust only, J. Mingnet.—Ch. Blanc, École espagnole; Stirling, 1401; Curtis, 81.

By *Velasquez*, Valencia Museum; less than life-size. Bust, turned partly to right; almost identical with bust of Uffizi picture of 1659. Etched by Fortuny for the Baron Ch. Davillier's "Mémoire de Velasquez" (Paris, 1874).—Curtis, 82.

VELASQUEZ, CONVERSATION OF. See *Artists*, Meeting of.

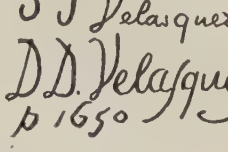
VELASQUEZ, DAUGHTER OF. See *Clara*, St.; *Francisca; Velasquez*, Family of.

VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y, born in Seville, baptized June 6, 1599, died in Madrid, Aug. 7, 1660. Spanish school; pupil of Herrera el Viejo, and of Francisco Pacheco, whose daughter he married in 1618. Examples of his first manner are the *Water* Carrier, at Apsley House and the Adoration of the *Shepherds*, National Gallery, London, in the style of Ribera. In 1622 he went to Madrid, hoping, but in vain, to be allowed to paint the king's portrait. After some months' study at the Prado and the Escorial he returned to Seville and painted a portrait of the poet Góngora, which attracted attention. In 1623 the Duke of Oliváres called him back to Madrid, presented him to the king, whose equestrian portrait he painted, and by whom he was appointed court painter. In the same year Velasquez painted a portrait of Prince Charles of England, never finished, and now lost. The visit of Rubens to Madrid, in 1628, excited the young painter's desire to visit Italy, for which he obtained the royal consent, and after finishing the famous picture of Los *Borrachos*, he embarked at Barcelona, July 22, 1629. After passing a year in Rome and some time in Naples, where he became intimate with Spagnoletto, Velasquez returned to Madrid early in 1631, to remain for the next eighteen years, during which he painted many of his finest works. In 1649 the king sent him to Italy to collect pictures for the royal galleries, and for the Academy which he wished to found at Madrid. With his faithful servant and pupil Pareja, Velasquez successively visited Genoa, Milan, Padua, Venice, Parma, Rome (where he painted *Innocent* X.), and Naples, returning home in 1651. In the following year the king appointed the great painter quartermaster-general of his household, an office which he held for eight years. During this period he painted, among other famous works, his pictures of Las *Meninas* (1656), and Las *Hilanderas;* attended to the laborious duties of his office; superintended the placing of



pictures in the Royal Palace, Madrid, the Escorial, etc.; accompanied the French ambassador on his artistic journeys in 1659, and created a new school of painting with the magical works of his third style. In 1660 a meeting of the French and Spanish courts was fixed to take place on the Isle of Pheasants in the River Bidassoa, to celebrate the nuptials of Louis XIV. and the Infanta Maria Teresa. In March Velasquez was sent to erect a pavilion on the island, and prepare the Castle of Fuenterrabia for the royal reception. The fatigue consequent upon his great labours proved too much for his constitution. After his return to Madrid, July 31, he became alarmingly ill, and a week later, Friday, Aug. 7, breathed his last. The corpse lay in state for two days, habited in the full dress of a Knight of Santiago, and was then carried by night to the parish church of San Juan, where it was buried in the vault below the family chapel of the Fuensalidas. Works: Adoration of *Magi*, *Christ* on the Cross, Coronation of *Virgin*, *Anthony* the Abbot and Paul the Hermit, Los *Borrachos*, Forge of *Vulcan*, Las *Lanzas*, Las *Hilanderas*, Las *Meninas*, *Mercury* and Argus, Portrait of *Philip* III., do. of *Margarita* of Austria, do. of *Philip* IV. (7), do. of *Isabel* of Bourbon, do. of Don *Baltasar* Cárlos (3), do. of Conde de *Oliváres*, do. of Infanta Doña Maria, do. of Don *Cárlos*, do. of Don *Fernando*, do. of Doña *Mariana* of Austria (3), do. of Doña *Maria* Teresa of Austria, do. of Luis de Góngora, do. of Doña Juana *Pacheco*, do. of *Francisca*—daughter of Velasquez, do. of Antonio Alonso Pimentel, do. of Martinez Montañes, do. of *Pablillos* de Valladolid, do. of *Pernia*, do. of Don *Juan* de Austria, do. of El *Primo*, do. of *Sebastian* de Morra, do. of Don Antonio, do. of El *Niño* de Vallecas, do. of El *Bobo* de Coria, *Æsop*, *Menippus*, *Mars*, portrait of Alonso Martinez de Espinar, and other portraits, Arch of Titus, Villa Medici (2), Fountain of Tritons, Lake at Buen Retiro, and other landscapes, Madrid Museum; Coat of *Joseph*, Escorial; Water Carrier, Royal Palace, Madrid; Saint with Palm Branch, Portraits of Philip IV., his Queen, and seven others, two Landscapes, Salamanca Gallery, ib.; Portrait of Doña Antonia de Haro, Duke of Alva, ib.; Nativity, Still-Life (2), Landscape, Portraits (2), Seville Museum; Young Cavalier, sketches for portraits of Philip IV. and Conde de Oliváres, Montpensier Gallery, ib.; Portrait of *Velasquez*, Valencia Museum; Portrait of Infanta Maria Margarita, do. of Philip IV., do. of Don Pedro de Altamira, Meeting of *Artists*, Louvre, Paris; Portrait of Don Baltasar Cárlos, Landscape, Hague Museum; Portrait of Don Baltasar Cárlos, Amsterdam Museum; Portrait, Brussels Museum; Portrait of Alessandro del Borro, do. of Mariana—sister of Philip IV., Berlin Museum; Portrait of Conde de *Oliváres*, Personages of Court of Philip IV., two male portraits, Dresden Museum; Portrait of Cardinal Borgia, do. of Infanta Margarita Teresa, Städel Gallery, Frankfort; Portrait of Infanta Maria Teresa, do. of Velasquez (?), Male Portrait, Munich Gallery; Laughing Idiot, Family of *Velasquez*, Portrait of *Philip* IV. (2), do. of Don *Baltasar* Cárlos, do. of an Infanta, do. of Infante Don *Philip* Prosper, do. of Infanta *Maria* Teresa, do. of Infanta *Margarita* Maria, Vienna Museum; Portrait of *Philip* IV. (2), Conde de Oliváres (2), Pope Innocent X., Peasant Laughing, Hermitage, St. Petersburg; Portrait, Leuchtenberg Collection, ib.; Portrait of *Philip* IV., Stockholm Museum; Portrait of Philip IV., do. of Velasquez, two Male Portraits, Palazzo Pitti, Florence; Portrait of *Philip* IV., do. of *Velasquez*, Bacchanalian Scene, Uffizi, ib.; Madonna, Palazzo Cataneo, Genoa; Portrait of *Innocent* X., Palazzo Doria, Rome; Portrait of Philip IV., Turin Gallery; Portrait of *Philip* IV. (2), Adoration of *Shepherds*, *Boar* Hunt, Dead *Warrior*, Praying Children before Ecce Homo, National Gallery, London; Portrait of Philip IV., Dulwich Gallery, ib.; Portrait of Philip IV., do. of Queen of Philip IV., Hampton Court Palace, ib.; *Water* Carrier, Fair with Gypsies, Fortified

Town, Portrait of Innocent X., do. of Velasquez, do. of Francisco de Quevedo, do. of a Cardinal, Apsley House, ib.; Portrait of Innocent X., Marquis of Bute, ib.; Landscape (2), Portrait of Philip IV., Bath House, ib.; Portrait of Philip IV., do. of Velasquez, do. of Son of Conde de Oliváres, Bridgewater House, ib.; Portrait of Philip IV., do. of Don *Baltasar* Cárlos, Grosvenor House, ib.; Lady with Fan, Boar Hunt, Portrait of Don *Baltasar* Cárlos (3), do. of Infanta, do. of Philip IV., do. of Conde de Oliváres, Sir Richard Wallace, Hertford House, ib.; St. *Clara*, Doña Juana *Pacheco*, Dudley House, ib.; Field Marshal in Armour, Holford House, ib.; Duke of Gandia, St. Charles Borromeo, St. Francis Borgia, Landscape, Stafford House, ib.; St. *John* Evangelist, Bartle Frere Collection, ib.; *Stag* Hunt, Lord Ashburton, ib.; Portrait of Don Adrian *Pulido* Pareja, do. of Juan de *Pareja*, do. of Velasquez, Longford Castle, Wilts; Portrait of Don Adrian *Pulido* Pareja, male portrait, Woburn Abbey; Portrait of Philip IV. (2), Virgin in Ecstasy, Miles Collection, Leigh Court; Portrait of Pedro Alcantara, Duke of Northumberland; Head of Girl, Earl Spencer, Althorp; Portrait of Oliváres, do. Innocent X. (?), Portrait of Velasquez, Child in Bed, Landscape with Cavaliers (2), Marquis of Lansdowne, Bowood; Las Meninas, Portrait of Cardinal Gaspar de Borja, do. of Philip IV., Banks Collection, Kingston Lacy; *Lot* and his Daughters, Northwick Park, Worcestershire; Finding of *Moses*, Juan de *Pareja*, Earl of Carlisle, Castle Howard; Portrait of *Philip* IV., *Isabel* of Bourbon, Conde de *Oliváres*, Mrs. Henry Huth, Wykehurst, Surrey; Deliverance of St. *Peter*, Francis Cook, Richmond; *Venus* and Cupid, Robert Morrit, Rokeby Park, Yorkshire; Portrait of Mariana of Austria, H. B. Brabazon, Battle, Sussex; Incident in Life of Pope Sixtus V., National Gallery, Edinburgh; *Supper* at Emmaus, Earl of Breadalbane, Perthshire; Portrait of Don *Baltasar* Cárlos, Henry G. Marquand, New York; Knight of Santiago, Aspinwall sale (1886), ib.; Knight of Santiago, William P. Douglas, ib.; Philip IV. as David, Portrait of Infanta Margarita, Landscape, Still-Life, Portrait of Cinq Mars, St. John Baptist, Lady and Children, Historical Society, ib.; Fruits, Metropolitan Museum, ib.—Sir W. Stirling-Maxwell, Annals of Artists of Spain; Baron Davillier, Mémoire de V. (Paris, 1874); W. Bürger, Trésor d'Art en Angleterre (Paris, 1868); Waagen, Treasures; Madrazo, 586; Gaz. des B. Arts (1879), xix. 415 et seq.; Quarterly Rev., Oct., 1872; Stowe, Velasquez, (London, 1882); Curtis, Velasquez and Murillo (New York, 1883); Washburn, Spanish Masters, 109; Kunst-Chronik, xix. 175; Zeitschr. f. b. K., v. 229; xi. 160; xviii. 389.



VELASQUEZ, FAMILY OF, *Velasquez*, Vienna Museum; canvas, H. 5 ft. × 5 ft. 7 in. In a well-lighted room are twelve figures, two-thirds life-size, commonly called Family of Velasquez; in foreground, his wife Juana, seated, with two children standing at her knee; on left, his daughter Francisca with three other children; on extreme left, J. B. M. del Mazo, husband of Francisca, with a young man called a younger brother of Juana; in background, in an alcove, Velasquez, his back to the spectator, painting a portrait of a lady, and a servant and child. Curtis thinks this depicts the family of Mazo instead of Velasquez. Engraved by J. Kovatsch; etched by W. Unger.—Stirling, ii. 671; Haas, Gal. de Vienne; Curtis, 15.

VELATA, LA. See *Donna* Velata.

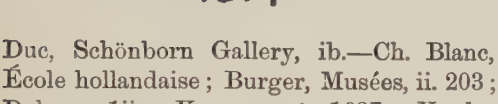
VELDE, ADRIAAN VAN DE, born in Amsterdam in 1635 or 1636, died there, Jan. 21, 1672. Dutch school; landscape and animal painter, son and pupil of Willem van de Velde, the elder, then pupil at Haarlem of Jan Wynants; showed even as a boy an eminent talent, and after having left Wynants, studied figure drawing under Philip

Wouwerman, and further developed under the influence of Paulus Potter; is almost equally important as a painter of figures in the landscapes of famous contemporaries, like Van der Heyden, Wynants, the Ruisdaels, Hobbema, Frederik Moucheron, etc. Painted some religious and mythological subjects. Works: Farm Cottage (1658), Forest Scene (1658), Frost Scene (1668), three others, National Gallery, London; Hilly Landscape with Shepherdess (1659), Seashore at Scheveningen (1660), Hunting Party (1666), four others (1664, 1666, 1668), Buckingham Palace, ib.; two, Lord Ashburton, ib.; do., Mr. Hope and Mr. Munro, ib.; Rendezvous de Chasse, Mr. Baring, ib.; Strand of Scheveningen (1660), Three Landscapes with Animals (1661, 1664), Shepherd's Family (1668), Frozen Canal (1668), Louvre; Landscape with Sheep, Antwerp Museum; Herd Resting (1665), Arenberg Gallery, Brussels; Landscape with Animals (1663), View of Scheveningen (1665), Hague Museum; The Ferry (1666), Artist and his Family in the Country (1667), Hunting Party (1669), The Hut (1671), Landscapes with Cattle and Shepherds (2), Amsterdam Museum; View of Haarlem, Haarlem Museum; Landscape with Animals, Smithy (1658), Rotterdam Museum; Cows and Sheep, Basle Museum; Pastoral Scenes (3, 1662, 1669, 1671), Carlsruhe Gallery; View near Scheveningen at Ebb Tide, Landscape with Cattle, Cassel Gallery; Grazing Cows (1658), Wood Landscape with Herd (1668), River Landscape, Berlin Museum; Cottage and Grazing Cattle (1659), Woman Drinking (1661), Landscapes (2, 1665, 1667), Winter Scene (1669), Cattle and Sheep, Dresden Gallery; Deer Grazing (1658), Stag Hunt (1666), Shepherds with Flock by a Well (1668), Städel Gallery, Frankfort; Horsemen starting from Inn, Leipsic Museum; Herdsman driving Cattle (1660), Ferry with Peasants and Cattle (1667), Idyllic Landscape (1669), two others (1670, 1671), Old Pinakothek, Munich; Cattle driven by Herdsman in Rainy Weather, Hermitage, St. Petersburg; Roman Ferry Boat (1659), St. Jerome in a Landscape (1668), Herd resting by a Brook (1670), Schwerin Gallery; Officer questioning Peasant (1659), Wörlitz Gallery; others in Galleries of Aschaffenburg (2), Gotha, Hamburg (1650), Innsbruck, Schleissheim; in Museum, Vienna (2, one dated 1664), Liechtenstein (3, two dated 1663, 1665), and Czernin Galleries, ib.; Baron Rothschild's Collection, ib.; in Stroganoff Gallery (5), St. Petersburg; Landscape with Animals, Historical Society, New York.—

Ch. Blanc, École hollandaise; Burger, Musées, i. 135, 265; ii. 88, 259; Dohme, 1ii.; Havard, A. & A. holl., ii. 183; Immerzeel, iii. 162; Kramm, vi. 1686; Kugler (Crowe), ii. 441; Zeitschr. f. b. K., vi. 331.

VELDE, ESAIAS VAN DE, born in Amsterdam about 1590, died at The Hague, buried Nov. 18, 1630. Dutch school; landscape and battle painter. Entered the Haarlem Guild in 1612, and that of The Hague in 1618. Works: Dîner Champêtre (1614), Hague Museum; Surrender of Bois-le-Duc (1629), Frolic on the Ice, Prince Maurice "bell-ing" the Cat (copy ?), Amsterdam Museum; Wooded Landscape, Haarlem Museum; Nocturnal Combat between Dutch Cavalry and Spanish Infantry (1623), Man on Horseback, Rotterdam Museum; Cavalry Skirmish (1622), Suermondt Museum, Aix-la-Chapelle; Bulwark on Canal, Officer's Portrait (?), Berlin Museum; Sacking of Village at Night (1620), Moltke Collection, Copenhagen; Buildings and Ruins on Mountainside (1625), Christiania Gallery; Two Battle-Pieces, Amalienstift, Dessau;

Two Skirmishes, Dresden Museum ; Battle of Prague, Ferdinandeum, Innsbruck ; Landscape with Cattle (1625), Winter Landscape (1629), Kunsthalle, Hamburg ; Winter Scene with Skaters (1615 or 1635 ?), Leipsic Museum ; Pleasure Party on the Ice in a City Moat (1618), Old Pinakothek, Munich ; Cavalry Fight, Museum, Vienna ; Stag Hunt, Liechtenstein Gallery, ib.; Siege of Bois-le-



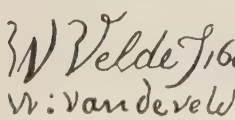
Duc, Schönborn Gallery, ib.—Ch. Blanc, École hollandaise ; Burger, Musées, ii. 203 ; Dohme, 1ii. ; Kramm, vi. 1687 ; Kugler (Crowe), ii. 358 ; Van der Willigen, 305 ; Zeitschr. f. b. K., vii. 154.

VELDE, JAN VAN DE, the younger, born in Haarlem about 1598 (?). Dutch school ; landscape, animal, and still-life painter, pupil of Jacob Matham, entered the Haarlem guild in 1614, probably visited Italy ; better known as an etcher and engraver. Works : Still-Life (1655), Brussels Museum ; Landscape with Tobias and the Angel, Brunswick Gallery ; Landscapes with Figures (2), Christiania Gallery ; do. (1), Gotha Museum.—Bode, Studien, 322 ; Havard, A. & A. holl., iv. 157 ; Kramm, vi. 1689 ; Rep. f. Kunstwissenschaft, v. 245 ; Van der Willigen, 303.

VELDE, WILLEM VAN DE, the elder, born at Leyden in 1610, died at Greenwich, England, buried in London, Dec. 16, 1693. Dutch school ; began life as a sailor, but soon became known as a nautical draughtsman, in which capacity he was employed by the States of Holland. Charles II., who had known him in Holland, invited him to England in 1675 "to make draughts of sea fights," with a salary of £100, which was continued by James II. There is a series of twelve naval battles and seaports by him at Hampton Court. He was known in England as Old Vandevelde, to distinguish him from his son Willem, the younger. In the Hermitage, St. Petersburg, are two Views of a Roadstead in Holland, by him.

VELDE, WILLEM VAN DE, the younger, born in Amsterdam in 1633, died at Greenwich, April 6, 1707. Dutch school ; marine painter, son and pupil of Willem van de Velde, the elder, and pupil of Simon de Vlieger. Accompanied his father on his sea voyages, and entered with him, in 1675, the service of Charles II. of England. In 1686 he returned for a short period to Holland, but was called again to England by James II. He is the greatest marine painter of the Dutch school. Works : Shipping in a Calm (1657), Coast Scene (1661), Storm at Sea (1673), twelve others, National Gallery, London ; Sea Coast (1669), Fisherman Putting off (1671), two others, Buckingham Palace, ib.; Dutch Coast (1656), Scene from Naval Battle, five others, Bridgewater Gallery, ib.; La petite flotte, Lord Ashburton, ib.; two, Mr. Hope, ib.; four, Mr. Munro, ib.; two, Mr. Baring, ib.; Fishing Boats in a Calm, Engagement between English and Dutch Fleets, National Gallery, Edinburgh ; Flag-Ship, Dutch Fleet, Calm Sea with Vessels, Louvre ; Calm Sea, Antwerp Museum ; View of the Zuyder Zee, Brussels Museum ; View of the Y, Calm Sea with Vessels, Hague Museum ; Flag-Ship Prince Royal striking her Colours, Four Men-of-War in same Action, Agitated Sea with Sailing Vessels, View of Amsterdam (1686), Calm Seas (3), Coast of Scheveningen, Breeze, Ship firing Volleys, Amsterdam Museum ; Harbour of Texel (1673), Rotterdam Museum ; Four Vessels (1653), Calm Sea, Cassel Gallery ; do., and Marine View with Storm passing off, Old Pinakothek, Munich ; Dutch Frigates, Man-of-War Firing, Berlin Museum ; Agitated

Sea with Vessels, Darmstadt Museum ; do., Dresden Gallery ; do., and Calm Sea, Städel Gallery, Frankfort ; Calm Sea with Vessels, Gotha Museum ; do. (1653), two others, Hermitage, St. Petersburg ; Storms at Sea (2), Landscape at Night, Hermannstadt Museum ; Calm Sea, Leuchtenberg Gallery, ib. ; Calm Sea with many Vessels (1661), four others, Weimar Museum ; others in Germanic Museum, Nuremberg, Stuttgart Museum, Wiesbaden Gallery, Vienna Academy, Czernin, Harrach, and Schönborn Galleries, Vienna ; Marine Views (3), Arrival of Dutch Fleet at Amsterdam, Historical Society, New York. His son, Cornelius, also a marine painter, is remembered only as a copyist.—Ch. Blanc, École hollandaise ; Burger, Musées, i. 155, 274 ; ii. 148 ; Dohme, 1ii. ; Immerzeel, iii. 160 ; Kramm, vi. 1691 ; Kugler (Crowe), ii. 497 ; Kunst-Chronik, xvii. 283 ; Zeitschr. f. b. K., vi. 331 ; xi. 215 ; De Stuers, 174.



VÉLY, ANATOLE, born at Ronsoy (Somme), Feb. 20, 1838, died in Paris, Jan. 11, 1882. History and genre painter, pupil of Valenciennes Academy, and in Paris of Signol, and the École des Beaux Arts. Medal, 3d class, 1874 ; 2d class, 1880. Works : Death of Abel (1866) ; Mater Dolorosa (1868) ; Temptation (1869), Amiens Museum ; Country Women ; Magdalen (1872) ; Speaking Well (1873), New York Museum ; Lucia di Lammermoor (1874), Narbonne Museum ; Meditation (1875) ; First Step (1876) ; Love and Money (1878) ; Awakening of the Heart (1880).—Bellier, ii. 646 ; Larousse.

VENETIAN EMBASSY AT CONSTANTINOPLE, Gentile *Bellini*, Louvre ; canvas, H. 3 ft. 10 in. × 6 ft. 7 in. The embassy received by the Grand Vizier, who sits on a divan in the court of his palace ; on steps to right and in the court are groups of turbaned persons, some of whom are on horseback, with tame deer and an ape. Painted in 1479–80, during Gentile's visit to Constantinople. Carried into France by Raphael Dufresne.—C. & C., N. Italy, i. 127 ; Villot, Louvre ; Mündler, 36.

VENEZIANO, ANTONIO. See *Antonio* Veneziano.

VENEZIANO, BONIFAZIO. See *Bonifazio* Veneziano.

VENEZIANO, DOMENICO. See *Domenico* Veneziano.

VENICE—THE DOGANA, Joseph M. W. *Turner*, National Gallery, London ; wood, H. 1 ft. 8 in. × 2 ft. 8 in. Showing the Dogana, Campanile of S. Marco, Palazzo Ducale, Bridge of Sighs, etc. Royal Academy, 1833. Engraved by J. T. Willmore ; T. A. Prior. —Art Journal (1849), 260 ; Monkhouse, 125.

VENICE, AND DOGE SEBASTIAN VENIER, Paolo *Veronese*, Palazzo Ducale, Venice. "An unrivalled Veronese ; far finer even than the Europa."—Ruskin, Stones of Venice, iii. 297.

VENICE ENTHRONED, Paolo *Veronese*, Palazzo Ducale, Venice. The Apotheosis of Venice, in Sala del Maggior' Consiglio. "One of the grandest pieces of frank colour in the Palazzo Ducale."—Ruskin, Stones of Venice, iii. 297 ; Zanotto, 140.

VENICE—GRAND CANAL, Joseph M. W. *Turner*, Earl Dudley, London. The canal covered with gondolas and gaily dressed shipping ; at right, S. M. dell' Salute ; at left, Palazzo Ducale and Campanile. Sold at Mendel sale (1875), to Messrs. Agnew for £7,350 ; to Earl of Dudley for 8,000 guineas. Another, painted in 1835, in Munro Collection. Another (1844), different view, National Gallery, London.—Art Journal (1850), 92 ; (1862), 192.

VENICE, TRIUMPH OF, *Tintoretto*, Palazzo Ducale, Venice. Above, Venice, draped in blue, is surrounded by flying figures ; below, Doge da Ponte and his senators receive the homage of the conquered.—Ch. Blanc, École vénitienne.

VENIUS. See *Vaenius*.

VENNE, ADRIAAN VAN DER, born at Delft in 1589, died at The Hague, Nov. 12,

1662. Dutch school; landscape, genre, and portrait painter, pupil of the goldsmith Simon Valck, after having received a classical and scientific education at Leyden; master of St. Luke's guild at The Hague in 1625, and one of the founders of the new guild in 1656; painted historical and allegorical scenes, battles, hunts, conflagrations, into all of which he introduced numerous well-drawn and finely executed figures, of a portrait-like character in the historical pieces. Works: Truce Festival (1616), Louvre; Pêche aux ames (1614), Prince Maurice with his Brothers and Cousins on Horseback (1618), Prince Maurice visiting Kirmess at Ryswyk (1618), Prince Maurice and Frederik Hendrik on Horseback, King of Bohemia and Suite hunting (1627), Meeting of Boudewyn van Heusden with English Ambassador, Prince Maurice lying in State, Amsterdam Museum; Ronde de Gueux, Scuffle between Shopkeepers (1637), Hague Museum; Prince Frederik Hendrik and Suite (1635), Rotterdam Museum; Assembly before a Castle, Cassel Gallery; Gypsy Family in a Ruin, Brunswick Gallery; Prince Maurice and Brothers on Horseback, Darmstadt Museum; Allegory on Poverty and Wealth, Gotha Gallery; Summer and Winter (1614), Berlin Museum; Market Scene, Christiania Gallery; Peasant having Tooth extracted, Hermannstadt Museum; Satyrical Scenes (2), Ferdinandeum, Innsbruck. —Archief voor ned. Kunstgesch., ii. 108; iii. 258, 272, 275; iv. 59; Immerzeel, iii. 165; Kramm, vi. 1696; vii. 152; Kugler (Crowe), i. 245; Kunstkronijk (1867), 82, 83, 85; Riegel, Beiträge, ii. 207.

Venus and Adonis, Guercino, Dresden Gallery.

VENNEMAN, CHARLES FERDINAND, born in Ghent, Jan. 6, 1803, died in 1875. Genre, landscape, and animal painter, pupil of Ghent Academy, where he won several prizes, and in Antwerp of Braekeleer; imitated the old Dutch masters. Medal, Antwerp, 1845. Works: Chicken Market, Interior with Figures (1837); Musical Party (1839); Peasants after the Chase (1842), Afternoon Nap (1844), Toper (1846), Königsberg Museum; Dutch Peasant Scene (1847), New Pinakothek, Munich; Card Players, Jolly Peasant, Stettin Museum; Card Players (1850), Ghent Museum.—Immerzeel, iii. 165.

VENUS, ancient pictures. See *Apelles, Artemidorus, Dorotheus, Nearchus.*

VENUS, Giovanni *Bellini*, Vienna Museum; wood; H. 2 ft. 2 in. × 2 ft. 4 in.; signed, dated 1515. Figure seen to knees, seated on a cushion covered with a Turkish carpet. Engraved by J. A. von Prenner; J. Popels.—C. & C., N. Italy, i. 193; Meyer, Künst. Lex., iii. 419.

By William *Page*, W. Bullard, Boston; canvas, life-size. Full-length, standing in a shell which is drawn over the sea by doves. Painted in 1859.

By *Palma* Vecchio, Dresden Museum; canvas, H. 4 ft. × 6 ft. 6 in. Venus, nude, lying in a landscape. Bought in 1772 for £300.—C. & C., N. Italy, ii. 475.

VENUS AND ADONIS, Francesco *Albani*, Louvre ; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. A cupid conducts Adonis, holding a dog in leash, to Venus, who lies asleep on cushions in the shadow of trees, watched by other cupids ; still others bathe in a river, and two in the air are supporting a large white veil. Collection of Louis XIV. Engraved by Baudet ; B. Audran.—Villot, Cat. Louvre ; Landon, Musée, 2d Col., iii. Pl. 64.

By *Guercino*, Dresden Gallery ; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. Venus finds the dead body of Adonis ; Cupid leads thither the boar by the ear. In Guercino's third manner. Painted in 1647 for Cardinal Mazarin, who ordered it as a pendant to *Cephalus* and Procris ; belonged afterwards to Prince de Carignan. Engraved by L. S. Lempereur. Another (6 ft. 7 in. × 8 ft. 10 in.) in Dresden Gallery.—Gal. roy. de Dresde, ii. Pl. 23 ; Réveil, vii. 475.

Venus and Adonis, Rubens, Hermitage, St. Petersburg.

By *Rubens*, Blenheim Palace ; canvas, H. 6 ft. 5 in. × 7 ft. 10 in. Venus, seated on a bank under a tree, endeavours to detain Adonis, who, spear in hand and his dogs by his side, is anxious to depart ; Cupid clings round Adonis's leg. A grand picture of the artist's middle period. Presented by Emperor of Germany to John, Duke of Marlborough. Blenheim sale (1886) £7,200, to Agnew. — Waagen, Treasures, iii. 131 ; Smith, ii. 245.

By *Rubens*, Hermitage, St. Petersburg ; wood, H. 2 ft. 8 in. × 2 ft. 11½ in. Venus, just descended from her car, drawn by white swans, endeavours to detain Adonis, who, anxious for the chase with his attendant dogs, tries to remove her arm from his neck ; Cupid aids the goddess by clinging to Adonis's thigh. Engraved by Tassaert. Similar subject, Hague Museum ; engraved by Lerouge in Filhol.—Smith, ix. 302 ; Filhol, vii. Pl. 470 ; Landon, Musée, ii. Pl. 16.

By *Rubens*, Uffizi, Florence ; wood, H. 3 ft. 2 in. × 2 ft. 8 in. Venus, seated on a bank at foot of a tree, endeavours to detain Adonis, who, spear in hand, is ready for the chase ; Cupid embraces his knees, while the three Graces draw aside the crimson drapery which conceals her charms ; five other cupids play with Adonis's dogs.—Smith, ii. 143 ; Lasinio, Pl. 82 ; Larousse, xv. 882.

By *Titian*, Alnwick Castle, England ; canvas, H. 2 ft. 6½ in. × 3 ft. 4 in. Venus, half-lying, half-sitting, with her back to the spectator, on a brown-red cloth on a mound shaded by trees, clutches at Adonis, who, with a spear in one hand and a leash of three dogs in the other, is striding away to the field. Probably the original sketch of this subject, painted about 1560 ; formerly in the Cammuccini and Barberini Collections. The principal copy, long in the Farnese Collections in Parma and Rome, has disappeared. Other copies with variations in Venice Academy, Vienna Museum, and at Leigh Court and Cobham Hall, England. The Leigh Court copy (H. 5 ft. 10 in. × 6 ft. 8 in.), which once belonged to Benjamin West, was bought in at Leigh Court sale (1884)

for 1,680 guineas.—C. & C., Titian, ii. 150.

By *Titian*, Madrid Museum; canvas, H. 6 ft. × 6 ft. 9 in. Variation of the Alnwick Venus, with Cupid asleep under a tree. Painted in 1554 as a companion-piece (though larger) to the Danaë of Madrid, and sent to London to Philip, Prince of Spain, with Titian's congratulations on his marriage to Queen Mary. Philip acknowledged its receipt, Dec. 6, 1554, and complained of an injury to the canvas, which had been rolled and squeezed flat by accident. The crease is still apparent. Titian was probably aided by Orazio Vecelli in it, and by others in the replicas in National Gallery, London, and in the collection of Lord Elcho. Modern copies in Nostitz Collection, Prague, and in Dulwich Gallery.—C. & C., Titian, ii. 237; Vasari, ed. Mil., vii. 451.

By Paolo *Veronese*, National Gallery, Edinburgh; canvas, H. 2 ft. × 2 ft. 8 in.—Waagen, Treasures, iii. 274.

By Paolo *Veronese*, Madrid Museum; canvas, H. 7 ft. × 6 ft. 6 in. Adonis reclining on the sward asleep, with his head in the lap of the goddess; Venus looks towards a cupid and a beautiful dog, anxious to depart for the chase. Bought by Velasquez in Venice for Philip IV. A very fine example of the painter.—Madrazo; Larousse, xv. 882.

Subject treated also by Moretto, Uffizi, Florence; Paris Bordone, Vienna Museum; Luca Cambiaso, Palazzo Borghese, Rome; Anton van Dyck, Hermitage, St. Petersburg; Cornelis Corneliszen, Caen Museum; Joseph Heinz, elder, Vienna Museum; Abraham Janssens van Nuyssen, ib.; Caspar Netscher, Louvre, Paris; Giovanni Francesco Romanelli, ib.; Johann Rottenhammer, ib.; Alessandro Turchi (2), Dresden Museum; Nicolas Poussin, Uffizi, Florence, Montpellier Museum; François Boucher, Barker Collection, London; Narciso Diaz (Salon, 1848, 1859); Victor Muller (Salon, 1865).

VENUS AND ÆSCULAPIUS, Edward J. *Poynter*, South Kensington Museum, London; canvas, H. 6 ft. × 8 in. Venus, attended by the Graces, on one of whom she leans for support, is showing the thorn in her foot to Æsculapius, who is seated in a garden under a porch covered with honeysuckle, with a dog lying beside him and Hygieia standing behind holding a box of medicaments; doves and sparrows are flitting about; in the background a gateway leads into the temenos of the temple, and at right is a fountain, from which an attendant is dipping water for one of the Graces, who is holding out her hand for it. Royal Academy, 1880; purchased for Chantry Collection. Engraved by W. Ridgway. Water-colour sketch, J. P. Haseltine.—Art Journal (1885), 324, 340.

Venus and Adonis, Titian, Madrid Museum.

VENUS ANADYOMENE (Rising, i.e., from the sea). See *Apelles;* also, *Venus,* Birth of.

Venus Anadyomene, Titian, Bridgewater House, London.

By Dominique *Ingres,* Duc d'Aumale, Château de Chantilly. The goddess, yet humid with the sea water, in which she is standing, is twisting her blond locks while cupids play around her and caress her feet and limbs. Begun at Rome in 1808; finished in 1848 for Frédéric Reiset, conservator of the Louvre. Engraved by Morse.—Ch. Blanc, Life, 161; Larousse, i. 311.

By *Titian,* Bridgewater House, London; canvas. Venus, nude, standing in the sea, which covers her knees, one arm raised to hold her long hair, the other combing its tresses; beside her floats a shell, from which sometimes called Venus of the Shell. Painted in Ferrara in 1523. We first hear of it in the Collection of Queen Christina of Sweden; thence passed to the Orléans Collection, and sold in 1800 to Duke of Bridgewater for £800. Engraved by St. Aubin; Réveil.—C. & C., Titian, i. 276; Waagen, Treasures, ii. 31, 497; Campori, Raccolta, 341; Larousse, i. 311; Réveil, xii. 841.

Subject treated also by Giulio Romano, Palazzo Spada, Rome; Cornelis de Vos, Madrid Museum; Heinrich Lehmann (1855); Claude Dubufe (Salon, 1859); Jules Joseph Meynier (Salon, 1863); Amaury Duval (1863), Lille Museum; Charles Chaplin (Salon, 1867); Émile Bin (Salon, 1874).

VENUS, BARBERIGO. See *Venus* with the Mirror.

VENUS, BIRTH OF, Sandro *Botticelli,* Uffizi, Florence; canvas, figures life-size. Venus, standing in a shell in the middle of the sea, is wafted to the shore by two flying figures emblematical of the winds; figure at right represents Spring. Painted for Cosmo de' Medici's villa of Castello; placed in Uffizi in 1815.—Vasari, ed. Mil., iii. 312; C. & C., Italy, ii. 423; Soc. Ed. Gall. di Firenze, Pl. 24.

Birth of Venus, Sandro Botticelli, Uffizi, Florence.

By William Adolphe *Bouguereau,* Luxembourg Museum; canvas, H. 9 ft. 10 in. × 7 ft. Venus, full-length, arranging her hair, which falls in a mass below her hips, stands

in a shell drawn by dolphins driven by loves; around her nymphs and tritons are sporting in the waves, while above, the air is filled with a cloud of genii.

By Alexandre *Cabanel*, Luxembourg Museum, Paris; canvas, H. 4 ft. 3 in. × 7 ft. 4 in. The goddess, just born, is undulating upon the foam, stretching, and half-opening her dazzled eyes, which she shades with her right arm; above, five genii—two blowing conch shells, the others hovering over her head. Salon, 1863; Exposition universelle, 1867. Two replicas: Smaller one, made for engraving, H. C. Gibson, Philadelphia; the other, painted last, John Wolfe, New York. Engraved by A. François. Etched by L. Flameng. Photogravure in Art Treasures of America.—Art Treas. of Amer., i. 56, 67; Larousse, xv. 882.

VENUS AND CUPID, Lucas *Cranach*, the elder, Berlin Museum; wood, H. 5 ft. 6 in. × 2 ft. Venus, nude, walking to right; near her, Cupid, complaining of being stung by bees (Theoc., Id., xix.). Another in Berlin Museum, Venus walking to left, with Cupid on a pedestal.—Meyer, Museen, 101.

By William *Etty*, Henry Bicknell, Cavendish House, Clapham Common, London; canvas. Venus, nude, recumbent, with Cupid near her.—Art Journal (London, 1872), 91.

By *Guido* Reni, Dresden Gallery; canvas, H. 4 ft. 5 in. × 5 ft. 9 in. Full-length, nude, reposing on a couch covered with white, with a curtain in background; she leans upon her right elbow, and takes with her left hand a dart from Cupid, who stands on the couch near her feet. Restored by Palen.—Hübner, Dresden Gal., i. 19.

By Sir Joshua *Reynolds*, Lord Castletown; canvas. Full-length, nude, reclining in an arbour under a red curtain in a wooded landscape. Cupid peeps in on her through the boughs. Probably suggested by Venus of Titian. Painted in 1759; selected by Earl of Upper Ossory, when he had, by Reynolds's will, choice of works in his studio. Engraved by Raimbach; Collyer.—Leslie & Taylor, i. 173; Pulling, 22; Athen., Jan., 1875, 56.

By *Titian*, Palazzo Borghese, Rome; can-

Venus and Cupid, Titian, Palazzo Borghese, Rome.

vas, half-lengths, life-size. Venus, sitting, binding the eyes of Eros, who leans on her lap, while she turns to listen to another cupid leaning on her shoulder; two girls to left—one carrying a quiver, the other a bow. Painted about 1565; well preserved. Engraved several times.—Ridolfi, Maraviglie, i. 257; C. & C., Titian, ii. 355; Heath, Titian, 71; Réveil, xiii. 871.

By *Titian*, Uffizi, Florence; canvas, figures life-size. Venus, nude, lying on a velvet couch (the cloth of which she holds, together with a bunch of flowers, in one hand), turns her head towards Cupid, who whispers as he looks over her shoulder; a little dog at her feet sniffs at an owl on the

balustrade; in the distance, a landscape with mountains. Painted about 1547; in Urbino Collection. The *Venus* with the Organ Player, Madrid, is in some respects a repetition of it.—C. & C., Titian, ii. 156.

By *Velasquez*, Robert Morrit, Rokeby Park, Yorkshire, England; full-length, life-size. The goddess, nude, her back to the spectator, reclining on a purple couch, behind which hangs a green and crimson drapery; her face is reflected in a mirror held by Cupid, who kneels on the couch near her feet. In Velasquez's latest manner. Formerly in Alcázar at Madrid (1666); then in possession of Duke of Alva (1776); bought from the Prince of Peace in 1813 by Mr. Morrit for £500.—Buchanan, Memoirs, ii. 243; Illust. Esp. y Amer., Nov. 8, 1874; Curtis, 20; Bürger, Tresors, 121; Larousse, xv. 882.

Subject treated also by Lodovico Carracci, Berlin Museum; Vienna Museum; Jacopo Palma, younger, Cassel Gallery; Jacopo da Pontormo, Uffizi, Florence; Antonio Bellucci, Dresden Museum; Jan Brueghel, Madrid Museum; Luca Cambiaso, Palazzo Pallavicini, Genoa; Girolamo Carpi, Dresden Museum; Carlo Cignani, Turin Museum; Lucas Cranach, Palazzo Borghese, Rome; Christian Dietrich, Dresden Museum; Guercino, Accademia di S. Luca, Rome; Eustache Lesueur, Louvre, Paris; Pietro Liberi, Vienna Museum; Heinrich van Limborg, Dresden Museum; François Boucher, Berlin Museum; Padovanino, Louvre, Paris; Georg Penckz, Munich Gallery; Rembrandt, Louvre; Andrea Schiavone, Vienna Museum; Paolo Veronese, Bordeaux Museum; Palazzo Borghese, Rome; Adriaan van der Werff, Dresden Museum; Joseph Mazerolles (Salon, 1861); Édouard Toudouze (Salon, 1874).

Festival of Venus, Rubens, Vienna Museum.

VENUS AND CUPID, HISTORY OF, *Raphael*, Bath-room of Cardinal Bibbiena, Vatican; frescos on walls. Seven large compositions, on a dark red background: 1. Birth of Venus; 2. Venus and Cupid

borne by Dolphins; 3. Venus, wounded, complaining to Cupid; 4. Jupiter and Antiope; 5. Venus drawing a Thorn from her Foot; 6. Venus and Adonis; 7. Vulcan and Minerva. Corresponding to these are seven smaller compositions on a black background, illustrating the Triumphs of Love. Designed by Raphael, and painted by his pupils about 1514. Engraved, in whole or in part, by Marco da Ravenna; Piroli; Landon; A. Veneziano; A. Campanella; Pizzi; Maestri.—Müntz, 446; Passavant, ii. 231; Kugler (Eastlake), ii. 469; Larousse, xv. 881.

VENUS, CUPID, AND SATYRS, *Domenichino*, Palazzo Pitti, Florence; copper, oval, H. 11 in. × 1 ft. 1 in. The goddess, nude, lying on a stone, leaning on a cushion with one arm, and pressing Cupid to her bosom with the other. A figure in the background tries to rob the quiver of its arrows, while two satyrs look on from the other side.—Cat. Pal. Pitti.

VENUS, CUPID, AND VULCAN, *Tintoretto*, Palazzo Pitti, Florence; wood, H. 2 ft. 6 in. × 6 ft. 4 in. Venus, nude, reclining on a green carpet, caressing Cupid; Vulcan, also nearly nude, kneeling and raising a white cloth which partly envelops Cupid; in background, a landscape, with Mars in his chariot in the clouds, an allusion to the parentage of Cupid.—Gal. du Pal. Pitti, ii. Pl. 84.

Toilet of Venus, Francesco Albani, Louvre, Paris.

VENUS, DARMSTADT, *Titian*, Darmstadt Gallery; canvas, H. 4 ft. 3 in. × 5 ft. 6 in. A young woman, nude, asleep on rose-strewn cushions, with one arm under her head, a red cloth, on which she lies, partly covering the ground and partly hanging from an oak tree; landscape in distance, with a couple seated courting. Painted about 1523; history unknown; considered by some of doubtful authenticity. Copies with variations in Apsley House, London; Dudley House, ib.; Fitzwilliam Museum,

Cambridge; Dulwich Gallery; and Dresden Gallery. None of them by Titian.—C. & C., Titian, i. 273.

VENUS, FESTIVAL OF, *Rubens*, Vienna Museum; canvas, H. 7 ft. × 11 ft. Votaries present offerings to a statue of Venus in a grove, while cupids dance around it, and others sport among the trees or float in the air with clusters of fruit; at one side, two beautiful women advance with offerings, and at the other side, nymphs and satyrs dance; in background, the temple of the goddess on a hill. Engraved by Prenner.—Smith, ii. 98.

VENUS AND MARS. See *Mars*.

VENUS WITH THE MIRROR. See *Venus*, Toilet of, Titian.

VENUS WITH THE ORGAN PLAYER, *Titian*, Madrid Museum; canvas, H. 4 ft. 6 in. × 7 ft. 6 in. Venus, nude, lying in same position as the *Venus* and Cupid of the Uffizi, but with different face; instead of holding flowers, she pats with her hand a lap-dog, the bark of which disturbs a man playing an organ at the foot of the couch. Painted about 1547, and probably taken to Augsburg in 1548 and sold to Nicholas Granvelle; sold in 1600 by the Count of Cantecroix to Emperor Rudolf II.; said to have been in Collection of Charles I. of England; in Spain since 1665. Repetitions, with changes, by followers of Titian, in Madrid and Dresden Museums, and in Fitzwilliam Museum, Cambridge. Other copies.—C. & C., Titian, ii. 158, 185; Morelli, 173; Hübner, Dresden Gal., i. 13; Larousse, xv. 882.

VENUS DEL PARDO. See *Jupiter* and Antiope.

VÉNUS AU PETIT CHIEN. See *Venus* of the Tribune.

VENUS OF THE SHELL. See *Venus* Anadyomene, Titian.

VENUS, TOILET OF, Francesco *Albani*, Louvre, Paris; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. Venus, seated in front of a Doric portico on the border of the sea, looking at herself in a mirror held by a cupid; at left, three cupids near a table on which is a vase of flowers; at right a fountain; in background, a palace. Collection of Louis XIV. Engraved by Baudet; B. Audran.—Villot, Cat. Louvre; Landon, Musée, 2d Col., iii. Pl. 61; Réveil, xii. 878.

By *Titian*, Hermitage, St. Petersburg; canvas, H. 4 ft. × 3 ft. 4 in. Venus, partly draped, seated on a couch, with her head turned to look in a mirror held by a cupid, who, with his back to the spectator, staggers under the load; Eros, with one hand on his mother's shoulder, tries with the other to crown her with a garland. Painted in 1562; came from Pomponio Vecelli to Barberigo

Toilet of Venus, Titian, Cobham Hall, England.

Collection, whence passed to Russia. Replicas made for Philip II. of Spain and for Niccolò Crasso, but both missing. Copy without Eros at Cobham Hall, from Orléans Gallery; others in Dresden and Augsburg Galleries, and an original sketch in Dresden. Another, in the Hermitage, classed as a school-piece, which came from the Malmaison Collection, presents two cupids holding the mirror; replica lately in Lord Ashburton's Collection, London. Autotype by Ad. Braun & Co., Paris.—C. & C., Titian, ii. 333; Ticozzi, 59.

Subject treated also by Jacob Jordaens,

Uffizi, Florence; Padovanino, Palazzo Borghese, Rome; Theodorus van Thulden, Huis ten Bosch, The Hague; Antonio Triva, Dresden Gallery; François Boucher, Stockholm Museum; Paul Baudry (1859), Bordeaux Museum.

VENUS OF THE TRIBUNE, *Titian*, Tribune of the Uffizi, Florence; canvas, life-size. Supposed by some to be the portrait of a mistress of Guidobaldo II., Duke of Urbino. Venus, nude, lies at the foot of a green hanging, on a muslin sheet that covers a red damask couch, one arm on her person, the other on the cushions, playing with a chaplet of flowers; a little dog is curled up on the couch at her feet, and handmaids in distance are preparing her dress. Painted in Venice about 1537 for Francesco Maria della Rovere (?), Duke of Urbino; passed in 17th century as an heirloom to the Florence Gallery. Replica in Uffizi by a Venetian of Titian's time; adaptations in Butler-Johnstone and Hampton Court Collections. Engraved by P. Soutman; R. Gaywood; A. Nargeot; Strange.—Vasari, ed. Mil., vii. 443; C. & C., Titian, i. 389; Gotti, Gal. di Firenze, 103; Ridolfi, Maraviglie, i. 225; Law, Hist. Cat. Hampton Court, 51; Molini, Gal. di Firenze, i. 49.

Venus of the Tribune, Titian, Tribune of the Uffizi, Florence.

VENUS, TRIUMPH OF. See *Venus*, Birth of.

VENUS AND VULCAN, Francesco *Albani*, Louvre; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. Venus lying on a couch, with Vulcan reclining at her feet; two cupids present the goddess a buckler pierced with arrows; at right, cupids forge and sharpen arrows, others make bows; Diana, in the clouds, attended by two nymphs, holds a javelin. Collection of Louis XIV. Engraved by Baudet; B. Audran.—Villot, Cat. Louvre; Landon, Musée, 2d Col., iii. Pl. 62.

By *Giulio* Romano, Louvre, Paris; wood, H. 14 in. × 9 in. Vulcan, seated beside Venus, embraces her with his left arm, while carrying a bundle of arrows on his shoulder with his right; Venus is putting arrows into the quiver of a cupid who is bending his bow; another cupid presents her a butterfly, and others bear a vase of flowers. Engraved by Morace.—Filhol, vii. Pl. 451; Musée français, i. Part 3: Ch. Blanc, École romaine.

By Anton van *Dyck*, Louvre, Paris; canvas, H. 7 ft. 3 in. × 4 ft. 9 in. Venus demanding of Vulcan arms for Æneas. The goddess, nearly nude, preceded by a cupid bearing a sheathed sword, and sustained by a second cupid, advances towards Vulcan, who has one knee upon a stone; at left, above the head of Venus, another cupid with a bow and arrows; in background, two cyclops with hammers. Collection of Louis XIV.; formerly in Luxembourg. Engraved by Langlois; C. Normand.—Cat. Louvre; Filhol., iii. Pl. 170; Landon, xi. Pl. 65; Guiffrey, 254; Smith, iii. 39; Musée français.

By Anton van *Dyck*, Vienna Museum; canvas, H. 3 ft. 3 in. × 5 ft. Venus receiv-

ing from Vulcan the armour forged for Æneas. Vulcan, seated at right, extends his hand to Venus; a cupid and a cyclops

Venus and Vulcan, Giulio Romano, Louvre, Paris.

hold a breastplate before her bosom, while other cupids play with parts of the armour; above, a cupid aims an arrow at Vulcan. Called also Minerva and Vulcan. Engraved by J. Axman; Réveil.—Smith, iii. 27; Gal. de Vienne, iii. Pl. 146; Guiffrey, 253; Larousse, xv. 882; Réveil, xiii. 933.

Subject treated also by Pietro Liberi, Dresden Museum; François Boucher, Louvre, Paris; Jan Brueghel, Palazzo Cambiaso, Genoa; Charles Joseph Natoire, Louvre, Bordeaux Museum; Montpellier Museum; Rubens, Brussels Museum.

VENUS WORSHIP, *Titian*, Madrid Museum; canvas, H. 5 ft. 8 in. × 5 ft. 9 in. Subject from Philostratus (Eikones, i. 6). Venus, a marble statue on a pedestal, with two nymphs at her feet, offering gifts; a stream at the base of the pedestal waters the edge of an undulating ground on which winged cupids swarm, some plucking the sacred apples, others tumbling, fighting, and dancing. Painted before 1518 for Duke Alfonso of Ferrara; removed in 1598 to Rome, by Papal Legate Cardinal Aldobrandini; was in Palazzo Ludovisi until Cardinal Ludovisi sent it to Count Monterey, Spanish Viceroy at Naples, as a present to the King of Spain; carried to Madrid by Monterey in 1638. Copy by Rubens in Royal Palace, Stockholm.—C. & C., Titian, i. 191; Sainsbury Papers, 238, 353.

VENUSTI, MARCELLO, born in Mantua in 1515, died in 1576 or 1585. Roman school; history painter, pupil of Perino del Vaga, afterwards of Michelangelo, whom he assisted in his works in Rome and Florence. He painted a great deal after that master's drawings, and is distinguished by a delicate

Venus and Vulcan, Anton Van Dyck, Louvre, Paris.

and neat execution. Works: Christ appearing to Souls in Purgatory, Colonna Gallery, Rome; Copy of Last Judgment by Michel-

angelo, Naples Museum ; Nativity, Vienna Museum ; Holy Family (1563), Leipsic Museum.—Kugler (Eastlake), ii. 386 ; Lübke, Gesch. ital. Mal., ii. 140.

VERA, Don ALEJO, born at Viñuela, Malaga ; contemporary. Spanish school ; history and genre painter, pupil of Frederico de Madrazo ; studied afterwards in Rome ; contributed much to raising art in Spain to a higher standard. Medals : 1862, 1871 ; Philadelphia, 1876. Works : Burial of St. Lawrence in Catacombs of Rome (1862) ; Communion of Early Christians in the Catacombs ; Pompeiian Lady at Toilet (1871) ; Old Roman Woman with Parrot ; Jewelry Store at Pompeii ; Heroism of Numantines (1881).

VERBEECK, FRANS, born at Antwerp, baptized Feb. 21, 1686, died there, May 28, 1755. Flemish school ; genre and battle painter, pupil of Jan Baptist de Bie ; master of the guild in 1710, and its dean in 1724, 1730, 1737, and 1746. He was also one of the directors of the Antwerp Academy. His only still known work is a Visit of the Abbot of St. Michael to the Fencers' Guild (1713), Antwerp Museum.—Cat. du Mus. d'Anvers, 526 ; Van den Branden, 1193.

VERBEECK (Verbeecq), PIETER (CORNELISZ), born probably at Haarlem, flourished about 1638–50. Dutch school ; animal and battle painter ; received as master into the guild at Alkmaar in 1635, and at The Hague in 1645. Works : Skirmish of Oriental Horsemen (1638), Berlin Museum ; Man and Woman on Horseback, Groom holding Horse, Halt before Tavern (2), Cassel Gallery ; Horse and Rider at Cistern (1642), Moltke Collection, Copenhagen ; Saddled Horse fastened to a Hedge, Old Pinakothek, Munich.—Immerzeel, iii. 167 ; Kramm, vi. 1701.

VERBOECKHOVEN, EUGÉNE JOSEPH, born at Warneton, West Flanders, June 9, 1799, died in Brussels, Jan. 19, 1881. Animal painter, son and pupil of the sculptor Barthélémi Verboeckhoven ; visited England in 1826, Germany in 1828, France and Italy in 1841, and settled in Brussels. Member of Brussels, Antwerp, Ghent, Amsterdam, and St. Petersburg Academies. L. of Honour ; Commander of Orders of Leopold and Francis Joseph ; Bavarian Order of Michael ; Portuguese Order of Christ ; Order of Iron Cross (1830). Works : Arabian Stallion (1824);

Horses attacked by Wolves (1836), Landscapes with Cattle (2, 1824, 1825), Museum, Amsterdam ; Sheep and Lamb, Sheep in a Grove, Landscape with Resting Cattle, Museum Fodor, ib. ; Wounded Lion ; Horses in Roman Campagna ; Return from Market ; Market at Ghent ; Shepherd near Tivoli (1846), Bad Neighbours (1853), Herd driven to Pasture (1856), National Gallery, Berlin ; Bull in a Landscape (1829), Raczynski Gallery, ib. ; Cows in Pasture, Ravené Gallery, ib. ; Sheep Stable, Carlsruhe Gallery ; do. (1841), Städel Gallery, Frankfort ; Woodland Scene with Cattle (1836), Christiania Gallery ; Sheep in Pasture (1838), Sheep Resting, Donkeys and Sheep (1839), Kunsthalle, Hamburg ; Man with Calf, Königsberg Museum ; White Horse by Cottage (1837), Peasant Asleep with Horse watched by Dog (1839), Sheep Pictures (4, 1838, 1840, 1846, 1859), Cow and Goat in Stable (1841), Leipsic Museum ; Sheep Stable (1844), New Pinakothek, Munich ; Landscape with Animals (1846), Ghent Museum ; Sheep surprised by Storm, Souvenir of Roman Campagna, Brussels Museum ; Shepherdess in the Campine (1855) ; Sheep in Downs of Ostend (1878) ; Dead Sheep in Scottish Landscape, Scottish

Ponies, Bouquet (1880) ; Frightened Bull, J. J. Astor, New York ; Sheep—Interior, H.

E. Maynard, Boston.—Chronique des Arts (1881), 52; Illustr. Zeitg. (1881), i. 143; Immerzeel, iii. 168; Kramm, vi. 1702; Kunst-Chronik, xvi. 341; Michiels, x. 579.

VERBOECKHOVEN, LOUIS, born at Warneton, West Flanders, Feb. 5, 1802. Marine painter, brother of preceding, first instructed by his father, then studied while travelling on coast of North Sea. Member of Amsterdam Academy. Medals at Brussels, Cambray, Arras, and Lille. Works: Marines in Museums of Courtray, Antwerp (1839), and Leipsic (2).—Immerzeel, iii. 169.

VERBOOM (van Boom), ABRAHAM, born at Haarlem, died after 1657. Dutch school; landscape painter, imitated J. Ruisdael, and influenced by Waterloo. He excelled in painting trees, and his richly wooded landscapes are good in aerial perspective, though somewhat heavy in colouring. Lingelbach, Adriaan van de Velde, and Philips Wouwerman painted the figures in his landscapes. Works: Wooded Hill, Mr. Baring, London; Departure for the Chase, Brussels Museum; Wood Landscape with Huntsmen Resting (1657), Rotterdam Museum; do. with Travellers (figures by Lingelbach), Kunsthalle, Hamburg; Village, Oak Wood, Dresden Gallery; Village View (1656), Schwerin Gallery; Landscapes (2), Copenhagen Gallery; do., Schleissheim Gallery; do., Historical Society, New York.—Immerzeel, iii. 169; Kugler (Crowe), ii. 480; Kramm, i. 121; vi. 1702.

VERBRUGGE, JEAN CHARLES, born at Bruges, Aug. 25, 1756, died there, June 4, 1831. Genre painter, pupil of Hubert de Cockq, then at the Bruges Academy of Jean Gaeremyn, and finally of Legillon. Works: Farm Interior (1790), do., and Stable Interior, Bruges Academy.—Weale, Cat. Bruges Acad. (1861), 107.

VERBRUGGHEN, KASPER PEETER, the elder, born at Antwerp, baptized Sept. 8, 1635, died there, April 16, 1681. Flemish school; flower painter, pupil of Cornelis Mahu in 1645; master of the guild in 1650. Works: Garland (1670), Lyons Museum; Flowers around Picture, Dunkirk Museum; Flower-Pieces (2, 1651, 1679), Schleissheim Gallery.—Van den Branden, 1137.

VERBRUGGHEN, KASPER PEETER, the younger, born at Antwerp, April 11, 1664, died there, buried March 14, 1730. Flemish school; flower painter, son and pupil of preceding; master of the guild in 1677; its dean in 1691; worked also at The Hague, where he seems to have been settled in 1706–23. Works: Flower-Pieces in the Louvre, Galleries of Aschaffenburg and Schwerin (2), Museums of Antwerp, Cologne (2), Hermannstadt, Lille, Stockholm, and Wiesbaden.—Cat. du Mus. d'Anvers, 529; Immerzeel, iii. 170; Kramm, vi. 1703; Van den Branden, 1139.

VERDÉ-DELISLE, Mme. MARIE ÈVE ALEXANDRINE (née Perignon), born in Paris, April 29, 1805, died there in 1866. Genre and portrait painter, pupil of Gros. Works: Reading the Bible (1830); Charles VII. and Agnes Sorel (1831); Rubens as a Child (1844); Meet (1846); A Thought, A Souvenir (1848).—Bellier, ii. 647; Larousse.

VERDIER, FRANÇOIS, born in Paris in 1651, died there, June 20, 1730. French school; history painter, pupil of Le Brun, whose niece he married, and with whom he worked upon the decorations of the Versailles and Trianon Palaces and the Gallery of Apollo in the Louvre. Won the grand prix de Rome in 1668. Member of Academy, 1678; assistant professor, 1681; professor, 1684. Works: Assumption, Lou-

vre ; Cupid Fighting, Cupid at Rest, Trianon Palace ; Orithyia carried off by Boreas, Mercury with the Head of Argus, Palais de Compiègne ; Jupiter and Antiope, Nantes Museum ; Flight into Egypt, Niobe's Children pierced by the Arrows of Diana and Apollo, Orléans Museum ; David and the High Priest, Rennes Museum ; Last Supper, Caen Museum ; Baptism of Christ, Mythological Subject, Hermitage, St. Petersburg.—Bellier, ii. 649 ; Ch. Blanc, École française ; Jal, 1250 ; Villot, Cat. Louvre ; Lejeune, Guide, i. 183 ; iii. 272.

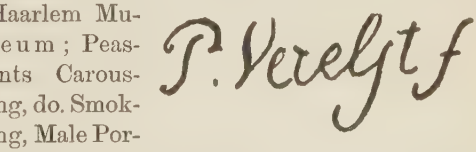
VERDIER, MARCEL, born in Paris, May 20, 1817, died there, August, 1856. History and genre painter, pupil of Ingres and of the École des Beaux Arts. Medals : 3d class, 1837 ; 2d class, 1848. Works : Holy Family, First Criminal Thoughts (1837) ; Philip baptizing the Eunuch (1840) ; Penitent Magdalen, Death of Archimedes (1842) ; Women and a Secret, Neapolitan Woman (1847) ; See-Saw, Clairvoyante (1848) ; A Mother after the Revolution of 1848, Man between Two Ages and his Mistresses (1849) ; St. Lawrence, Flower Girl (1850) ; Artist's Discouragement, Conscripts Departing (1852) ; Scene of Modern Outlawry in Clamécy (1853), Arras Museum ; Christ crowned with Thorns, Female Portrait, Montpellier Museum ; Male Portrait, Nîmes Museum.—Bellier, ii. 649 ; Larousse.

VERDOEL, ADRIAAN, born at Overmans in 1620, died in 1681. Dutch school ; animal painter ; said to have been instructed by Bramer and Jacob de Witte, as well as by Rembrandt, whose manner he followed. Mentioned as member of the guild at Haarlem in 1649. His compositions are ingenious, his drawing is correct, and his colouring powerful. In the Schwerin Gallery are two pictures with Pigs in a Stable.—Havard, A. & A., iv. 88 ; Schlie, 649 ; Vosmaer, Rembrandt (ed. 1877), 232 ; Zeitschr. f. b. K., xvii. 127.

VERDUSSEN, JAN PEETER, born probably at Antwerp, died at Avignon, March 31, 1763. Flemish school ; battle painter of considerable renown, was director of the Art School at Marseilles until 1744, when he went to Turin, accompanied the King of Sardinia in his campaigns, and after visiting several other courts, returned to France and settled at Avignon. Works : Siege of Saint Guilhain in 1746, Versailles Museum ; Charge of Cavalry (2), Marseilles Museum ; Italian Landscape with Herd (copy after Berchem), Carlsruhe Gallery ; Army Baggage attacked by the Enemy, Horse Fair, Schleissheim Gallery. — Bellier, ii. 650 ; Kramm, vi. 1707.

VERDUSSEN, PEETER, born at Antwerp, baptized Feb. 10, 1662, died there (?). Flemish school ; landscape and animal painter, pupil of his father, Jacob Verdussen ; master of the guild in 1697. Works : Landscape with Battle of Eeckeren, City Hall, Antwerp ; Mountainous Landscape, Museum Plantijn, ib. ; Meet of Huntsmen near Roman Ruins, Augsburg Gallery.—Van den Branden, 1080.

VERELST (van Elst), PIETER, born at Antwerp in 1614, died after 1668. Dutch school ; genre and portrait painter, flourished about 1648–66 at The Hague, where he settled in 1642 ; was one of the founders of the new guild in 1656, and is mentioned in documents as late as 1668, when, full of debts, he fled from his creditors. Works : Farm Interior (1643), Copenhagen Gallery ; Portrait of Old Lady (1648), Seamstress, Berlin Museum ; Lady's Portrait, Carlsruhe Gallery ; Card Players, Cassel Gallery ; Old Man by Coal Fire, Man Reading, Dresden Gallery ; Dutch Family (1665), Haarlem Museum ; Peasants Carousing, do. Smoking, Male Portraits (2), Vienna Museum.—Immerzeel, iii. 171 ; Kramm, vi. 1708 ; Kugler (Crowe), ii. 389.



VERELST, SIMON, born at The Hague, died in London (?) about 1721. Dutch school; flower, fruit, and portrait painter; perhaps son of Pieter Verelst; mentioned as master of The Hague guild in 1666. Works: Female Portrait, Louvre; Flower-Piece, Cassel Gallery; do., Brunswick Gallery; Man in Armour (attributed), Dresden Gallery; Still-Life, Old Pinakothek, Munich; Flowers, Schleissheim Gallery; do., New York Museum.—Immerzeel, iii. 171; Kramm, vi. 1707; Riegel, Beiträge, ii. 441.

VERENDAEL (Veerendael), NICOLAAS VAN, born in Antwerp, baptized Feb. 19, 1640, died there, buried Aug. 11, 1691. Flemish school; still-life painter, son and pupil of Willem van Verendael; approached Seghers in careful detail and capital drawing, but is greatly his inferior in power and clearness of colour. Master of Antwerp guild in 1656. Works: Eucharist, Antwerp Museum; Flowers, etc., around Crucifix (1686), Old Pinakothek, Munich; Dead Game and Flowers (figures by Teniers), Monkeys at Table (1686), Bouquet, Dresden Gallery; Garland around Relief of Madonna (1670), Berlin Museum; Festoon (1662), Schwerin Gallery; Garland around Bust of Pomona, Fruits around Bust of Flora, Still-Life, Hermitage, St. Petersburg; Four Bouquets around Madonna (1662), Liechtenstein Gallery, Vienna; Festoon around do., Naples Museum; Flower-Pieces in Museums at Aix-la-Chapelle, Cologne, Innsbruck; Gallery at Carlsruhe (2); Uffizi, Florence.—

Kramm, vi. 1709; Michiels, ix. 210; Rooses (Reber), 433; Van den Branden, 1141.

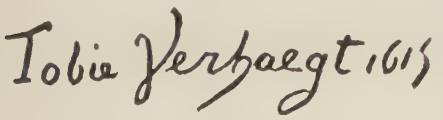
VERESCHAGIN, BASIL, born at Tcherepovets, government of Novgorod, Russia, Oct. 14 (26), 1842. Battle and genre painter, pupil of St. Petersburg Academy, where he won a medal with his first picture; after a visit to Paris, the Pyrenees, and Germany, went to the Caucasus to study Oriental subjects, and in 1864 to Paris to study under Gérôme and at the École des Beaux Arts,

spending his vacations in the Caucasus and on his paternal estates, where he studied the manners of Russian peasantry. In 1867–70 he accompanied General Kaufmann to Turkestan, and after a summer spent at Antwerp and Brussels, went to the East as far as China; in 1874–76 visited India, and on his return settled in Paris. Joined the Russian army during the Russo-Turkish War, was severely wounded, but after recovery reached Plevna in time to see the fortress stormed. After assisting as secretary in the peace negotiations he returned to Paris, whence he again visited India in 1882 and 1884. The realistic painter par excellence of the terrors of war, he paints his pictures in cycles, which he will not allow to be broken up. Divided into two main groups—those treating of scenery and genre, and those dealing with war scenes—his principal works are classified by himself in three sections, dealing with India, with Turkestan, and with the Russo-Turkish War. Works: Unexpected Attack; Opium Eaters; Before Victory; After Defeat; Defence of the Citadel; Looking at the Trophies; Assault on Plevna; After the Assault; Apotheosis of War; Forgotten; Wounded Returning; Our Prisoners; Victors; Vanquished; All Quiet at Shipka; Snow Trenches on the Shipka; Cycle from Campaign in Turkestan, do. (20) from Russo-Turkish War, Moscow Museum; Cycle (20) from History of India. A series of large paintings is in the Tretjakoff Collection at Moscow; Frescos in the Church of the Redeemer, ib. In 1885 he exhibited in Vienna 83 paintings, among which were: Suppression of Indian Revolt, Entry of Prince of Wales into Jeypoor, Pearl Mosque

at Agra, Reception Hall in Palace at Agra, Tomb of Abraham, do. of Joseph, do. of Samuel, Dead Sea, Well of Jacob, Gilgal, Valley of Esdraelon, Source of Gideon, Cave of Endor, Wall of Solomon, Place where Christ was Baptized, Road to Jordan, Mount Tabor, Mount of Temptation, Hermits on the Jordan, Holy Family, Christ in the Desert, do. on Lake Tiberias, The Prophecy, Resurrection.—Allgem. K. C., ix. 833, 855, 873, 880, 901, 996; Art Journal (1885), 9, 38; Gaz. des B. Arts (1880), xxi. 164; Illustr. Zeitg. (1882), i. 71, 111; Kunst-Chronik, xvii. 49, 276, 387; xxi. 273; Kunst f. Alle, i. 201; Nord u. Süd, xxv. 359; Reber-Pecht, iii. 173; Zeitschr. f. b. K., xvii. 195.

VERHAAGEN, JORIS. See *Hagen.*

VERHAEGT (van Haecht), TOBIAS, born in Antwerp about 1561, died there in 1631. Flemish school; landscape and architecture painter, master of Antwerp guild in 1590, its dean in 1595–96; went to Italy, where he painted in fresco at Florence and Rome. Notable as the first master of Rubens. Works: Mountainous Landscape with River (1613), Suermondt Museum, Aix-la-Chapelle; Hunting Adventure of Emperor Maximilian I. (1615), Brussels Museum.



—Immerzeel, iii. 172; Kramm, vi. 1710; Michiels, vi. 343; Riegel, Beiträge, i. 274; Rooses (Reber), 151; Van den Branden, 383.

VERHAGHEN, PIERRE JOSEPH, born at Aerschot, March 19, 1728, died at Louvain, April 3, 1811. History painter, pupil of Antwerp Academy under Beschey, but formed himself chiefly by studying the works of the great masters of the 17th century. In 1744 he settled at Louvain; in 1771 appointed painter to Prince Charles of Lorraine, and sent to France and Italy by the Empress Maria Theresa; well received in Vienna on his return in 1773 from Rome, where he had been much distinguished by Pope Clement XIV., but could not be induced to stay, and returned to Louvain. He was remarkable as a colourist. Works: Hagar and Ishmael, Antwerp Museum; Adoration of Magi, Brussels Museum; Presentation in Temple (1767), Ghent Museum; St. Stephen, King of Hungary receiving Envoys of Pope Sylvester II. (1770), Vienna Museum.—Ch. Blanc, École flamande; Immerzeel, iii. 173; Kramm, vi. 1711; Michiels, x. 492.

VERHAS, JAN, born at Termonde; contemporary. Genre painter, especially of scenes from child life. Medals at Philadelphia, 1876; Brussels, 1878; Paris, 2d class, 1881; Vienna, 1882; Berlin, 1884, 1886. Order of Leopold, 1879; L. of Honour, 1881. Studio in Brussels. Works: May I come in? Mother's Portrait; Seashore at Blankenberghe (1876); Inundation, Studio (1877); Girl in the Corner; Procession of School Children (1880), Brussels Museum; Precocious Master-Painter, Ghent Museum; Heyst-sur-Mer (1883); Ride on Shore of Sea Resort (1884); On the Landing Bridge at Blankenberghe (1885). His brother, Frans, paints in a similar manner. Work: The Lion (1874), Ghent Museum.—Müller,

534; D. Rundschau, xx. 471; Zeitschr. f. b. K., xvii.

VERHEYDEN, FRANCISCUS, born at Louvain, March 18, 1806. Genre painter, pupil in Paris of Jerome Langlois. Medals: Ghent, 1844; Brussels, 1845; Order of Leopold. Works: Harvest Festival; Dealer in Plas-

ter Figures; Parson's Maid; Young Peasant Woman; The Dancers (1842); Eavesdropper (1850); Grape Thieves; The Arrival (1860); Boys' School; Girls' School.—Immerzeel, iii. 174; Kramm, vi. 1712.

VERHEYDEN, JAN HENDRIK, born at Utrecht, Dec. 22, 1778, died there, buried Jan. 16, 1846. Landscape painter, first instructed by Osti, a painter of ornaments at Utrecht; then formed himself chiefly by careful study of nature and copying after Jan van der Heyden and the two Berck-Heyde; painted mostly city views, which are to be found in many private collections. Member of Amsterdam Academy in 1822. Works: Fish Market in Utrecht (1818); Geertekerk in Utrecht, City View, Rotterdam Museum.—Immerzeel, iii. 175; Kramm, vi. 1713; Nagler, xx. 106.

VERHOEVEN-BALL, ADRIEN JOSEPH, born in Antwerp, Aug. 7, 1824. Genre painter, pupil of Leys and of Antwerp Academy. Several Medals. For ten years president of section of Fine Arts in Cercle artistique at Antwerp. Works: Foundation of Brotherhood in Antwerp; Letter to Godfather (1856); Card Players (1861); Weenix in his Studio; Return from Mexico; Still-Life (1873).—Müller, 534.

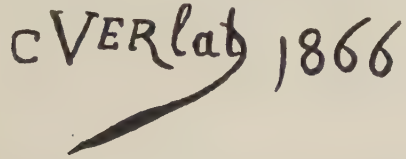
VERHULST. See *Hulst*.

VERKOLJE, JAN, born in Amsterdam, Feb. 9, 1650, died at Delft, buried May 8, 1693. Dutch school; portrait and genre painter, pupil of Jan Lievens, but nevertheless a painter of high finish. He composed with taste, his drawing is tolerable, his colour warm and clear, and his execution is tender and soft. Works: Mother and Child (1675), Louvre; Sportsman (1672), Rotterdam Museum; Musical Assembly (1673), Amsterdam Museum; Portraits of Willem III. and Consort (attributed), Haarlem Museum; Lady and Trumpeter (1678), Old Fruit Vender and Boy, Dresden Gallery; Musical Assembly, Hermitage, St. Petersburg; Lady and Musician at Piano (1674), Schleissheim Gallery; Cupid and Psyche, Liechtenstein Gallery, Vienna; Musical Assembly (1673), Vertumnus and Pomona (1678), Wörlitz Gallery.—Immerzeel, iii. 177; Kramm, vi. 1723; Kugler (Crowe), ii. 414; Zeitschr. f. b. K., xiv. 319.

VERKOLJE, NICOLAAS, born at Delft in 1673, died in Amsterdam, Jan. 21, 1746. Dutch school; history, genre, and portrait painter, son and pupil of Jan Verkolje; imitated the style of Van der Werff in his historical pictures. Works: Proserpine culling Flowers, Louvre; Male Portrait, Amsterdam Museum; Declined Booty, Berlin Museum; Toilet of Herse, Copenhagen Gallery; Return from the Chase, Christiania Gallery.—Immerzeel, iii. 178; Kramm, vi. 1724.

VERLAT, CHARLES, born in Antwerp in 1824. History, portrait, and animal painter, pupil of Antwerp Academy and of Nicaise de Keyser; studied in Paris, became director of the Weimar Art School in 1869, afterwards professor at Antwerp Academy, and in 1885 was appointed its director. Visited the East in 1875-77. Ranks high as an animal painter. Medals: 3d class, Paris, 1853; 2d class, 1855, 1861; 1st class, 1878; L. of Honour, 1868. Order of Leopold, 1855; Officer, 1866. Works: Godfrey de Bouillon in Sight of Jerusalem (1855); Madonna; Mater Dolorosa (1866); Marriage at Cana; Vox Populi, Vox Dei; Holy Family (1868); The Jews Crying for Barabbas; Portraits of Himself, of Friedrich Preller (1870), of Franz Liszt (1871), Weimar Museum; of Grand Duchess of Saxe-Weimar;

Rabbit Hunt (1866); Dog at Bay (1869); Avidity; Bad Neighbours; Quarrelling over the Booty; Wolf Hunt; Monkey shaving before Mirror; Dogs waiting for the Start; Shepherdess with her Flock; First Snow; Not Invited! Reynard in Hope; Reynard Deceived; Storming of Jerusalem, Dog defending Herd against Eagle, Brussels Museum; Buffaloes attacked by Tiger, Zoölogical Garden, Amsterdam; Dog and Parrot, Rooster and Chickens disturbed by Fox, Museum Fodor, ib.; Ecce Homo, Crucifixion (1885); Lost the Track, Boar Hunt



(Jubilee Exhibition, Berlin, 1886).—Illustr. Zeitg. (1870), i. 270; Kunst-Chronik, v. 74; xiii. 329; Müller, 534; Reber-Pecht, iii. 95; Zeitschr. f. b. K., vi. 25, 104; xx. 570, 700.

VERLINDE, PETRUS ANTONIUS, born at Winoxbergen, France, January, 1801. History painter, pupil of Bruges Academy under Ducq, of Antwerp Academy under Van Brée, and in Paris of Guérin; settled in Antwerp, where he became professor at the Academy in 1829; painted the great triumphal arch for the Rubens festival in 1840, for which the city of Antwerp awarded him a medal. Member of Royal Society of Fine Arts in Antwerp in 1830, of Royal Society of Sciences and Arts in 1834. Works: Interior of Studio (1827); Death of St. Louis; Repose in Egypt; Christ and the Woman of Samaria; Blind Man led by his Daughter.—Immerzeel, iii. 179.

VERMAY or VERMAYEN. See *Vermeyen.*

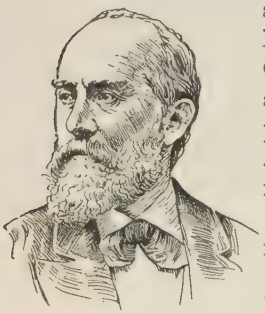
VERMEER (van der Meer van Delft), JOHANNES, born at Delft, baptized Oct. 31, 1632, died there, buried Dec. 15, 1675. Dutch school; portrait, genre, landscape, and still-life painter, pupil of Karel Fabritius, and further developed under the influence of Rembrandt. Master of the guild of Delft in 1653, and was its dean in 1662–63 and 1670–71. One of the greatest colourists, excelling in admirable light effects. Works: Music Lesson (attributed to Jan Steen), Woman peeling Fruit (attributed to Pieter de Hooch), Lord Hertford, London; Lace Maker, Louvre; Soldier and Laughing Girl, Double Collection, Paris; Pearl Weigher, Perier Collection, ib.; Geographer, do. (1665), Pereire Gallery, ib.; Portrait of Young Girl, Arenberg Gallery, Brussels; Guitar Player, Cremer Collection, ib.; View of Delft, Hague Museum; Woman Reading, Amsterdam Museum; Milkmaid, House in Delft, Six Gallery, ib.; Entrance to Forest (attributed to Jacob van Ruisdael), Basle Museum; Girl with Wineglass (La Coquette), Brunswick Gallery; Rustic Cottage (now claimed for D. J. van der Laen, 1759–1829), Boy blowing Bubbles, Young Lady with Pearl Necklace, Berlin Museum; Courtesan (1656), Girl reading Letter, Dresden Gallery; Geographer (1669), Städel Gallery, Frankfort; Woman peeling Apple for Child (attributed to Terburg), Still-Life (1659), Museum, Vienna; The Promenade, Academy, ib.; Family Reunion, Artist in his Studio (attributed to Pieter de Hooch), Entrance to Grove, Czernin Gallery, ib.; Landscapes (2), Hermitage, St. Petersburg; Tavern Interior with Soldiers (attributed to Jan Le Ducq), Borghese Gallery, Rome.—

Ch. Blanc, École hollandaise; Burger, Musées, i. 272; ii. 67; Dohme, 1ii.; Gaz. des B. Arts (1866), xxi. 297, 458, 542; (1883), xxvii. 389; xxviii. 213; Kramm, vi. 1725; Kugler (Crowe), ii. 381; Kunst-Chronik, xviii. 68; xxi. 234; Zeitschr. f. b. K., ii. 167; iii. 262; iv. 140, 360; x. 34; xi. (Mittheilungen, iv. 11).

VERMEERSCH, IVO AMBROS, born at Maldeghem, near Ghent, Jan. 9, 1810, died in Munich, May 24, 1852. Architecture painter, pupil of Ghent Academy under P. F. de Noter; settled in 1841 at Munich, whence he visited Italy several times.

Works: Fish Market in Ghent (1826); Dominican Church and Monastery, ib. (1829); Ruins of St. Macarius', ib.; do. of St. Bavon's Abbey, ib. (1830); Market Square at Brunswick; Views in Bruges, Mentz, Limburg, etc.; View in Venice, Carlsruhe Gallery; Harbour View (1842), Canal Grande in Venice (1851), City Gate of Perugia (1850), Street in Italian Town (1845), Tower and Bridge at Andernach (1846), New Pinakothek, Munich; City Gate and Bridge at Coblentz, Stuttgart Museum.—Immerzeel, iii. 180; Kramm, vi. 1728; N. Necrol. d. D. (1852).

VERMEHREN, JOHAN FREDRIK, born at Ringsted, Zealand, May 12, 1823. Genre, landscape, and portrait painter, pupil of Copenhagen Academy; took part in the campaign of 1848; visited Italy in 1855, 1857, and 1862, Holland and France in 1862, and became member of Copenhagen Academy in 1864 and professor in 1873. Danebrog Order, 1869. Works: Cobbler in his Kitchen; Woman Spinning; Peasant Woman bringing Coffee to her Mother (1851); Bread Seller (1851, 1852); Jutland Shepherd (1853); Farewell of Reserve Soldier (1849), Street in Italian Town (1857), Sowers (1859), Domestic Occupation (1860), Beggar Children in Farm Kitchen (1861), Farmyard (1865), Copenhagen Gallery; Portrait of the Painter Sonne (1870); Man filling his Pipe (1882); Young Man of Eighteenth Century (1883); Portrait of General Jonquières (1883), Frederiksborg Gallery.—Sigurd Müller, 365; Weilbach, 734.



VERMEULEN, ANDRIES, born at Dordrecht in 1763, died at Amsterdam in 1814. Landscape and marine painter, son and pupil of Cornelis Vermeulen (1732–1813); painted especially winter scenes enlivened by many figures, and of pleasing colouring. Works: Winter Day on Dutch River with Skaters, Copenhagen Gallery; do. (1800), Winter Sunday in a Village (1800), Städel Gallery, Frankfort; Boat with Load of Pigs crossing Frozen River, Gotha Museum, where is also a Landscape with Cows and Sheep by his father.—Immerzeel, iii. 130; Kramm, vi. 1728.

VERMEYEN (Vermay, Vermayen), JAN CORNELISZ, called El Mayo, and Juan de Barbalonga, born at Beverwyck, near Haarlem, in 1500, died in Brussels in 1559. Flemish school; history, portrait, and landscape painter; in the service of Margaret of Austria in 1529; summoned to Spain in 1534 by Charles V., whom he accompanied to Tunis, where he drew the Siege of Tunis and other events of the campaign. From these drawings he executed several pictures, now in the Castle of Coburg, and ten large coloured cartoons (for tapestries), now in the Vienna Museum. Afterwards he visited, with Charles V., Naples, Germany, and Flanders. His pictures in the Brussels Cathedral were ruined by the Iconoclasts, and various highly esteemed landscapes, in the Palace of the Prado, Madrid, were burned in 1608. In the gallery of Marchese Mansi at Lucca are: Battle of Pavia (1525), Taking of Rome (1527), and Siege of Tunis (1535).—Engerth, Gem. der Belvedere Gal., ii. 522; Immerzeel, iii. 181; Jahrb. der Kunsthist. Sammlg. des Allerhöchsten Kaiserh., ii. 145; Kramm, vi. 1729; Kugler (Crowe), i. 236; Siret (1883), ii. 368; Wauters, Peinture flam., 138.

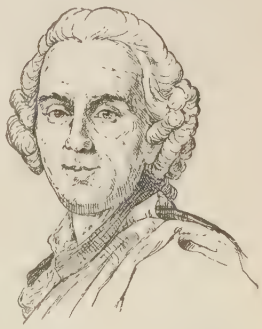
VERNANSAL, GUY LOUIS, born at Fontainebleau, July 12, 1648, died in Paris, April 9, 1729. French school; history-painter, pupil of Le Brun; received into the Academy in 1687, adjunct professor in 1695, professor in 1704; travelled for several years, painted in 1716 at Bonn for the Elector of Cologne, then in Italy, chiefly at Padua, where several of his works may still be seen. Works: Renovation of the Edict of Nantes (1687), Versailles Museum;

Daughter of Jairus (1689), formerly in the Louvre; St. Maurice and Companions, Angers Museum; St. Bathilda sold to the Mayor of Archambault Palace (1700), Feast in Olympus (1709), Bacchus consigned to the Nymphs, Bacchus crowning Ariadne (attributed), Orléans Museum; Jurisprudence (allegory), Renne Museum; Immaculate Conception (fresco), San Canziano, Padua; Birth of the Virgin, Presentation of the Virgin, St. Ann's, ib.; Nativity, Presentation of the Virgin, Santa Clara, ib.; Scourging of Christ, The Paradise (ceiling), San Gaetano, ib.; Christ on Mount of Olives, San Leonardo, ib.; Christ on the Cross healing a Wound of St. Pellegrino Lariosi, Servites, ib.; Birth of the Virgin (1720), Nativity (1722), Church of Torresino, ib.; Magdalen (2), S. Maria de' Miracoli, Rome. —Bellier, ii. 652; Biog. univ., xliii. 190.

VERNET, (ANTOINE) CHARLES (HORACE), called Carle, born at Bordeaux, Aug. 14, 1758, died in Paris, Nov. 27, 1836. History and animal painter, son and pupil of Joseph Vernet and pupil of Lépicié; won second prize in 1779, for his Abigail bearing Presents to David, and first prize in 1782, for his Prodigal Son. In Italy he became a prey to melancholy and wished to become a monk, but being called back to France, resumed the brush and painted the Triumph of Paulus Æmilius (1789), in which he broke with tradition and represented horses as he saw them. Under the Directory he painted military scenes; accompanied the First Consul to Italy and painted the Battle of Marengo (1804), and the Morning of Austerlitz (1808), both in the Versailles Museum; and under the Restoration produced hunting scenes, genre pictures, and landscapes. Member of Academy, 1789; member of Institute, 1809; L. of Honour, 1808; Officer, 1831; Order of St. Michael, 1827. Works: Chariot Races at Funeral of Patroclus (1793); Conqueror in the Chariot Races returning Home (1800); Bombardment of Madrid (1810), Versailles Museum; Battle of Rivoli (1810); Exercises at Franconi; Review in the Place du Carrousel; Imperial Hunt (1812); Portrait of the Duc d'Angoulême, Louis XVIII. hunting at Rambouillet (1818); Stag Hunt of Duc de Berry at Sèvres, Delivery of Vienna by Sobieski (1819); Duc d'Enghien's Dog (1821); Capture of Pampeluna (1824), Versailles Museum; Deer Hunt in Woods of Meudon (1827), Louvre; Greek Horseman fighting a Lion, Amiens Museum; Cossacks in Bivouac, Neufchatel Museum. — Bellier, ii. 656; Ch. Blanc, École française, iii.; Durande, Joseph, Carle et Horace Vernet (Paris, 1865); Jal, 1256; Journal des Artistes (1836), xx. 378; Larousse, — 399; Lemonnier, Notes biog. sur Carle et Horace V. (Paris, 1864); Meyer, Gesch, 137; Nagler, xx. 137; Quatremère de Quincy, Notice hist. sur la vie, etc. (Paris, 1837).

Carle Vernet

VERNET, (CLAUDE) JOSEPH, born at Avignon, Aug. 14, 1712, died in Paris, Dec. 23, 1789. French school; marine painter, son and pupil of Antoine Vernet (1689–1753, decorative painter), and pupil of Adrien Manglard; went to Rome in 1732 and studied with Fergioni, Panini, and Solimena. He became the first marine painter in Europe, and was patronized by many courts. After an absence of twenty years he returned to Paris in 1753, became a member of the Academy the same year, and a councillor in 1766. Commissioned by the King to paint all the seaports of



France, he completed fifteen of the twenty, when he became wearied of travelling and settled in Paris. Works: Entrance to Port of Marseilles (1754), Interior of do. (1754), Gulf of Bandol (1755), New Harbour of Toulon (1756); City and Roadstead of Toulon (1756), Old Harbour of Toulon (1756), Roadstead of Antibes (1756), Port of Cette (1757), City and Port of Bordeaux (1758), do. from Castle of Trompette (1759), City and Port of Bayonne (1761), do. from Boufler's Road (1761), Port of La Rochelle (1762), Port of Rochefort (1762), Port of Dieppe (1765), Cascades of Tivoli, Environs of Rome, Environs of Marseilles (2), Bridge and Castle of St. Angelo in Rome, Ponte Rotto in Rome, and many others, Louvre; Hunt on Lago di Patria near Naples (1749), Versailles Museum; others in Palais de Compiègne (4), in Museums of Aix, Angers, Besançon, Bordeaux, Caen, Chartres, Cherbourg, Dijon, Lille, Lyons, Marseilles, Montpellier (4), Nantes (6), Nîmes, Orléans, Rouen (3), Toulon, The Hague (2); Shipwreck (1780), Basle Museum; Temple of the Sibyl at Tivoli (1751), Berlin Museum; Fishermen and Washerwomen (1737), Harbour of Marseilles, Gotha Museum; View of an Inlet (2, 1748, 1760), do. of Imperial Palaces in Rome at Evening, Harbour in the Mist at Sunrise, Seaport Town burning by Moonlight (1748), Storm at Sea (2, 1760, 1770), Old Pinakothek, Munich; Italian Seaports (6, three dated 1758, 1761, 1769), Shipwreck (1763), Storm at Sea (2, 1765, 1778), Death of Virginie (scene from "Paul et Virginie," 1789), seven others (three dated 1761, 1769), Hermitage, St. Petersburg; View of Rome, Vienna Museum; others in Galleries and Museums of Aschaffenburg, Bamberg, Carlsruhe (2), Cassel, Christiania, Cologne, Dresden, Hamburg (2, one dated 1787), Nuremberg, Schleissheim (3), Stuttgart (2), Madrid (5), Liechtenstein (4), Harrach (6, 1750, 1751, 1752), and Czernin Galleries, Vienna; Uffizi, Florence; Accademia di S. Luca, Rome; Palazzo Borghese, ib. (8); National Gallery, London (2), and Dulwich Gallery.—L'Art (1876), iii. 254, 307; (1877), viii. 73; Bellier, ii. 652; Biog. univ., xliii. 199; Ch. Blanc, École française, ii.; Colburn's New Monthly Mag., cxxxiii. 344; Durande, as above; Émeric-David, Not. hist. sur les chefs-d'œuvre, etc. (1862), 309; Houssaye, Hist. de l'art fr. au xviii. siècle, 284; Jal, 1256; Lagrange, Jos. V. et la peint. au xviii. siècle,

Joseph Vernet
1753
J Vernet, 1762

(Paris, 1864); Nouvelle biog. gén., xlvi. 3; Portfolio, iii. 98; Rev. des Deux Mondes (1852), xiv. 109.

VERNET, (ÉMILE JEAN) HORACE,

born in Paris, June 30, 1789, died there, Jan. 17, 1863. History and genre painter, son and pupil of Carle Vernet, and pupil of Moreau and Vincent. When fifteen years old he supported himself by his drawings. In 1810 he exhibited his Capture of a Redoubt, in which he gave up the classical style of David and thenceforth represented nature with great truth. In 1812 he won a first medal by his Taking of an Intrenched Camp. In 1814 Napoleon decorated him with the Cross of the Legion of Honour for gallant conduct at the defence of the Barrière de Clichy, which he subsequently painted (1820). Notwithstanding his Bonapartist tendencies he received many honours after the Restoration, especially under Louis Philippe. In 1826 he became a member of the Institute; in 1828–1839 he was director of the French Academy in Rome. Visited Algeria in 1833–35, St. Petersburg in 1836, 1838, and 1842, Algeria again in 1837, 1845,

and 1853, and Egypt, Syria, Palestine, and Turkey in 1839–40. Officer L. of Honour, 1825; Commander, 1842; Grand Officer, 1862; Medal of Honour, Paris Exhibition 1855. Vernet painted successfully military, oriental, and biblical scenes, but after 1836 he devoted himself chiefly to battle-pieces and pieces illustrative of Arab life in Algeria. With wonderful facility of invention and execution, he had little imagination or depth of feeling. He is nevertheless to be classed among the great French painters on account of the change which he wrought from pseudo-classicism to that observation and close study of nature which characterize the modern schools. Works: Taking of Intrenched Camp at Glatz (1812); Dog of the Regiment; Horse with the Trumpet (1814); Battle of Tolosa (1817), Versailles Museum; Massacre of Mamelukes (1819); Defence of Paris in 1814 (1820), Louvre; Battle of Jemappes, The Working Soldier, Soldier of Waterloo, Last Cartridge, Camoens saving his Manuscripts from Shipwreck, Scenes from Molière's Plays (5), Artist's Studio, Death of Poniatowski, Defence of Saragossa, Joseph Vernet bound to the Mast (1822); Review on Champ de Mars (1824), Versailles Museum; Mazeppa (1825), Vaucluse Museum; Mazeppa (1826), Avignon Museum; Last Hunt of Louis XVI. at Fontainebleau (1827); Julius II. directing the Building of the Vatican (ceiling in the Louvre); Bridge of Arcole; Escape of Lavalette, Edith searching for Body of Harold (1828); Magdalen Penitent (1828), Leipsic Museum; Pope Leo XII. carried to the Basilica of St. Peter (1829), Versailles Museum; Battles of Jemappes and Valmy, Brigands and Carabineers, Brigand Confessing, Hunting in the Pontine Marshes, Meeting of Raphael and Michelangelo, Arrest of the Princes by Order of Anne of Austria (1829); Judith and Holofernes (1830), Louvre; Campaign in France; Slave Market (1836), National Gallery, Berlin; Soldier as Nurse, Ravené Gallery, ib.; Portrait of the Emperor Nicholas, do. on Horseback, Capture of Warsaw (1842); The Carrousel in May, 1842, Capture of Wola (1844); Capture of the Smala of *Abd*-el-Kader (1844), Battle of Isly (1845); Capture of Rome (1851), Versailles Museum; Joseph sold by his Brethren, Return from Lion Hunt, Hunting wild Sheep in Morocco, Mass in Kabylia (1852); Equestrian Portrait of Napoleon III., Incident of Crimean War (1855); Battles of Bouvines, Fontenoy, Jena, Friedland, and Wagram (1836), Siege of Constantine (3, 1838, 1839), French Fleet forcing Entrance into the Tajo, Attack of Citadel of Antwerp (1840), Entry of French Army into Belgium in 1831 (1841), Occupation of Ancona in 1832, Taking of Bougie, do. of Fort Saint Jean d'Ulloa (1841), seven others, Versailles Museum; Expulsion of Hagar (1839), The Dead Ride fast, Nantes Museum; Portraits of Marshals Gouvion Saint Cyr (1824), Molitor (1833), Bosquet, Canrobert, Randon (1857), MacMahon, Versailles Museum; Marshal Vaillant, Dijon Museum; General Drouot, Nancy Museum. His works number about 800. — Art Journal (1863), 52; L'Artiste (1842), i. 357; (1854), xiv. 62; (1857), ii. 177; Les Beaux Arts, vi. 3, 4, & 5, Livr.; Bellier, ii. 657; Bertholon and Lhote, H. V. à Versailles, au Luxembourg et au Louvre (Paris, 1863); Beulé, Éloge de H. V. (Paris, 1863); Biog. univ., xliii. 208; Ch. Blanc, École française, iii.; Claretie, Peintres, etc. (1874), 65; La critique française, Feb. 15, 1863; Durande, as above; Étienne de Joux and Jay, Salon d'H. V. (Paris, 1822); Fine Arts Quarterly, ii. 126; Fourcault de Pavant, H. V. (Versailles, 1863); Goupil-Fesquet, Voyage en Orient fait avec H. V. (Paris, 1843); Hamerton, French Painters, 30; L'Illustration, Dec. 25, 1847; June 10, 1848; Sept. 1, 1849; Feb. 21, 1851; Jan. 24, 1863; Jal, 1257; Jordan (1885), ii. 231; Journal des Débats, Jan. 24, 1863; Larousse; Laurent, Légendes d'atelier (Paris, 1859); Loménie, Galerie des contemporains, H. V. (Paris, 1842); Meyer, Gesch., 188, 424; Mirecourt, Les Contemporains, H. V. (Paris, 1855–57); Moniteur, Jan. 23, 1863; Nou-

velle biog. gén., xlvi. 9; Pietsch, H. V. Album (Berlin, 1864); La Presse, Feb. 5, 1863; Rees, H. V. (London, 1880); Revue artistique et littéraire, Feb. 1, 1863, seq.; Rev. des Deux Mondes (1863), xliv. 76; Rev. du Nord de la France, iv. 312; Silvestre, Lettres intimes de H. V. (Paris, 1856); Larousse; Meyer, Gesch., 188; Fine Arts Quarterly, ii. 126; É. de Mirecourt, Horace Vernet (Paris, 1858).

VERNET-LECOMTE, ÉMILE, born in Paris in 1821. Genre painter, pupil of Horace Vernet and Léon Cogniet. Medals: 3d class, 1846, 1863; L. of Honour, 1864. Works: Appeal to Neptune, Lille Museum; Agamemnon's Body-Guard; Ajax; Job and his Friends; Enduring and Passing Love; Fellah Girl; Moorish Girl opening a Pomegranate; Happy Future, Idyl of Mount Libanus (1880).—Bellier, i. 958.

VERNIER, ÉMILE LOUIS, born at Lons-le-Saulnier (Jura). Landscape painter and lithographer, pupil of Collette. Paints in the style of Corot. Medals: 1869, 1870. Works: View near Besançon, River Ain (1864); Park of Champigny (1865); Street in Champigny, View of Champigny (1866); River Doubs, Road in the Woods (1867); Village of Avane, River Loire (1868); View at Cléron, River Loué (1869); Farm at Vaucotte, Beach near Étretat (1870); Boat No. 774 of Yport, Beach of Yport (1872); Return to Yport, Low Tide (1873); The Martigues, Dry Dock in Marseilles, Cancale Boats (1874); Return of the Bas-de-l'Eau (1875); Tower of the Weeping Women, Country People of Wiessant (1876); Boats drying their Sails (1877); Before the Squall, Farmyard at Attainville (1878); Women gathering Sea-Weed at Yport, The Seine at Bercy in Winter (1879); Selling Shells (1880); Gathering Sea-Weed at Concarneau, The Downs of Roscoff (1881); Shrimp Fishers of Grand Champ, Launch of a Sloop (1882); Breton Team, The Thames at London (1883); Low Tide at Concarneau, The Thames at London (1884); Spring-Tide in Cornwall, Morning, ib. (1885); Embarking of Fishermen, Return of Vessels in Stormy Weather (1886).—Larousse; L'Art (1879), xvi. 310; Bellier, ii. 661.

VERONESE, ALESSANDRO. See *Turchi*, Alessandro.

VERONESE, BONIFAZIO. See *Bonifazio*, Veronese.

VERONESE, PAOLO, born in Verona in 1528, died in Venice, April 19, 1588. Venetian school; real name Paolo Caliari or Cagliari, son of Gabriele Caliari, a sculptor; pupil of his uncle Antonio Badile, according to Ridolfi, and of Giovanni Caroto, according to Vasari. After painting in Verona and in Mantua he established himself in Venice, where he executed most of his works. In 1563 he visited Rome in the suite of the Venetian ambassador, but the study of the pictures of the great masters there did not affect his style. On his return to Venice he gained great reputation by many pictures and frescos painted in the Palazzo Ducale and in churches, especially in S. Sebastiano. As Titian was then very old, Veronese shared with Tintoretto the most important commissions. He received orders from the Emperor Rudolph II., the Duke of Savoy, and the Duke of Modena, and was invited by Philip II. to decorate the Escorial; but preferring to remain in Venice, he sent Federico Zuccaro to Spain in his stead. With all his skill, splendid use of colour, and facile command of the resources of painting for decorative purposes, Veronese seems superficial when compared with Titian. He gives us the glitter, the pomp, the outward aspect of Venetian life, making it the medium for the representation of sacred as well as profane subjects; but while he thus fascinates the eye he does not, like Titian, move the feel-

ings or reveal to the mind the hidden springs of character. He fills his canvases with men and women, in the rich costumes of the time, sitting or standing near heavy-laden banqueting tables, relieved against modern architectural backgrounds, and surrounded by musicians, pages, attendants, dogs, birds, and other objects, grouped in the foreground with masterly effect. His children are charming, his women models of sensuous beauty, his mythological subjects are especially well treated, and his portraits are remarkably life-like. Among his works are: Rape of *Europa*, *Venice* Enthroned, Venice with Justice and Peace, and others, Palazzo Ducale, Venice; *Supper* of St. Gregory, Convent of Monte Berico, Vicenza; *Venice* and Doge Sebastian Venier; *Feast* in House of Levi, Annunciation, *Virgin* and St. Dominick, *Madonna* with Saints, Assumption, Venice Academy; Martyrdom of St. *Sebastian*, Martyrdom of SS. *Mark* and Marcellinus, Madonna and Saints, Baptism of Christ, Two Marys, and others, S. Sebastiano, Venice; Fall of *Manna*, SS. Apostoli, ib.; Marriage of St. *Catherine*, S. Caterina, ib.; Martyrdom of St. *George*, S. Giorgio Maggiore, Verona; Martyrdom of St. *Afra*, S. Afra, Brescia; Martyrdom of St. *Justina*, S. Giustina, Padua; Baptism of *Christ*, Separation of *Christ*, *Marys* at the Sepulchre, *Presentation* in Temple, St. *Benedict*, *Veronese's* Wife, Pitti, Florence; Martyrdom of St. Justina, Annunciation, *Holy* Family, Esther before Ahasuerus, Uffizi, Florence; *Feast* in House of the Pharisee, St. *Anthony*, *Marriage* at Cana, Adoration of *Magi*, Brera, Milan; Judith, Palazzo Brignole-Sale, Genoa; Marriage of St. Catherine, Susanna, Accademia di S. Luca, Rome; Rape of Europa, Magdalen, Capitol; *Venus* and Cupid, John the Baptist, Palazzo Borghese; St. *Helena*, Vatican; Queen of *Sheba* and Solomon, *Feast* in House of Simon the Pharisee, Finding of *Moses*, Turin Gallery; Adoration of *Magi*, *Madonna* with Saints, *Marriage* at Cana, Procession to *Calvary*, *Susanna*, Finding of *Moses*, Centurion before Christ, *Supper* at Emmaus, *Presentation* in Temple, *Leda* and the Swan, Dresden Gallery; *Repose* in Egypt, Adoration of *Magi*, Death of *Cleopatra*, Munich Gallery; *Christ* in House of Jairus, Adoration of *Magi*, Annunciation, *Judith*, St. Jerome, Vienna Museum; *Marriage* at Cana, *Jupiter* destroying Crimes, *Feast* in House of the Pharisee, *Supper* at Emmaus, *Rebekah* (?), *Esther* before Ahasuerus, *Susanna*, *Lot* and his Daughters, *Madonna* with Saints (2), Louvre; *Venus* and Adonis, *Christ* and Centurion, *Christ* and Doctors, *Magdalen*, Madonna with Saints, *Marriage* at Cana, *Susanna*, Cain and his Wife, Finding of *Moses*, Calvary, Woman taken in Adultery, and others, Madrid Museum; *Repose* in Egypt, *Pietà*, *Mars* and Venus, Holy Family and St. Catherine, Hermitage, St. Petersburg; Adoration of *Magi*, Vision of St. *Helena*, Family of *Darius*, Consecration of St. *Nicholas*, National Gallery, London; Mars and Venus, *Venus* and Adonis, National Gallery, Edinburgh; *Mercury* and Hersé, Fitzwilliam Museum, Cambridge; *Hercules* led by Wisdom, *Veronese* between Virtue and Vice, Hope Collection, London; *Leda* and the Swan, Munro Butler-Johnstone Collection, ib.; Death of *Adonis*, Judgment of *Solomon*, Bridgewater House, ib.; *Supper* at Emmaus, Stafford House, ib.; Adoration of *Magi*, Devonshire House, ib.; Judgment of Paris, Earl of Wemyss, ib.; Happy *Love*, *Infidelity*, *Respect*, *Disgust*, Cobham Hall, near Rochester, England. — Vasari, ed. Le Mon., ix. 185; xi. 249, 337; ed. Mil., vi. 369; Baldinucci, ii. 431; Ridolfi, Maraviglie, ii. 1; Burckhardt, 82, 246, 745, 752; Dohme, 2iii.; Ch. Blanc, École vénitienne; Zeitschr. f. b. K., v. 196; xii. 357; xiii. 388; xiv. 64.

VERONESE BETWEEN VIRTUE AND VICE, Paolo *Veronese*, Hope Collection, London; canvas, H. 6 ft. 8 in. × 5 ft. 2 in. A man, said to be Veronese himself, flees from a woman with the hands of a harpy, holding a pack of cards, to embrace Virtue, represented by a beautiful woman. From

Orléans Gallery; sold in 1793 for £500. Engraved by L. Deplaces.—Cab. Crozat, ii. Pl. 23; Waagen, Treasures, ii. 113, 498.

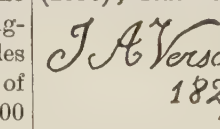
VERONESE'S WIFE, portrait, Paolo *Veronese*, Palazzo Pitti, Florence; canvas, oval, H. 2 ft. 5 in. ×1 ft. 11 in. Bust, full face; black dress, white embroidered veil, and pearl necklace. Half figure.—Cat. Pal. Pitti.

VERONICA, THE. See *Ecce* Homo, Murillo.

VERRIO, ANTONIO, born in Naples in 1634, died at Hampton Court, England, June 17, 1707. History painter; after painting for a while at Toulouse, France, where he executed an altarpiece for the Church of the Carmelites, he went to England in 1671, at the invitation of Charles II., who employed him in the decoration of Windsor Castle. He was paid nearly £7,000 for his work there, in which he was continued by James II. In the great hall of Christ's Hospital is a work by him ninety feet long, representing the governor with the officers and children returning thanks to that monarch for the hospital charter. At the time of the Revolution he refused to work for William III., but after employment at Chatsworth and at Burleigh he painted his well-known work, the great staircase at Hampton Court.—Redgrave.

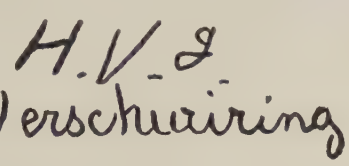
VERROCCHIO, ANDREA DEL, born in Florence in 1435, died in Venice, June 25, 1488. Florentine school; real name Andrea da Michele di Francesco de' Cioni. Like Antonio Pollajuolo, he was a goldsmith, sculptor, and worker in bronze, as well as a painter. The only example of his pictorial work, the Baptism of *Christ*, in the Florence Academy, shows that he combined the peculiarities of Fra Filippo, of Andrea del Castagno, and of Domenico Veneziano. His modelling is conscientious, but his drapery is lifeless. Verrocchio was the master of Leonardo da Vinci and of Lorenzo di Credi.—C. & C., Italy, ii. 400; Vasari, ed. Le Mon., v. 139; ed. Mil., iii. 357; Burckhardt, 134, 351, 357; Lübke, Gesch. ital. Mal., i. 316.

VERSCHAEREN, JOANNES ANTONIUS, born in Antwerp, April 28, 1803, died there, May 30, 1863. History, portrait, and landscape painter, pupil of Herreyns; formed himself after old French and Italian masters in England, France, Germany, especially at Munich, and in Italy. Member of Antwerp Academy in 1837. Professor; Order of Leopold, 1847. Works: Rebekah and Eliezer (1836); Ruth and Boaz (1840); Descent from the Cross, St. Michael's, Louvain; Annunciation, Bois-le-Duc Cathedral; Portrait of Herreyns, Antwerp Museum.—Immerzeel, iii. 181.



VERSCHURINGH, HENDRIK, born at Gorinchem in 1627, drowned near Dordrecht, April 26, 1690. Dutch school; battle and genre painter, pupil of Dirk Govertsz and of Jan Both in Utrecht; continued his studies in Italy, and after his return to Holland in 1662 frequented armies and camps, where he sketched from life and painted a number of skirmishes, camps, guard-houses, etc., with great truth and felicitous invention. Works: Shoeing a Horse (1667), Rotterdam Museum; Cavalry Skirmish, Bamberg Gallery; Riding School (1679), Travellers attacked by Robbers, Distribution of Booty, Brunswick Gallery; Scene by Sutlers' Tents (1674), Berlin Museum; Detachment of Army Starting (1670), Christ conducted to Golgotha, Dresden Gallery; Halt of Travellers, Copenhagen Gallery; Skirmish between Troopers, Christiania Gallery; Battle-Piece, Hermannstadt Museum; Piazza Aracoeli in Rome, Leipsic Museum; Dutch Coast View, Old Pinakothek, Munich; Warrior and Peasant busy with Horses, Oldenburg Gallery; Ships at Anchor near a

City, Schleissheim Gallery; Italian Landscape, Schwerin Gallery; Stag Hunt, Liechtenstein Gallery, Vienna; Battle-Piece, Czernin Gallery, ib.; Cavalry Skirmish, Sea in Morning Light, Schönborn Gallery, ib.—

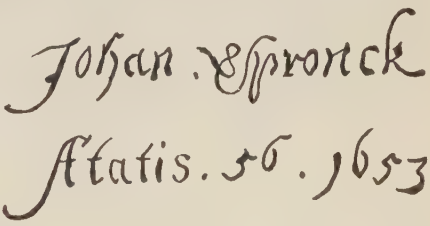


Immerzeel, iii. 184; Kramm, vi. 1732; Kugler (Crowe), ii. 433; Riegel, Beiträge, ii. 294.

VERSCHUIER, LIEVE, born in Rotterdam about 1630 (?), died there, buried Dec. 17, 1686. Dutch school; marine painter, pupil of Simon de Vlieger; went afterwards to Italy to study nature in its light effects upon landscape and water; painted a great number of sea-fights and water-views, enlivened with ships and boats. He was an imitator of Willem van de Velde. Works: Arrival of Charles Stuart in Rotterdam, Keelhauling of a Surgeon, Agitated Sea with Vessels, Amsterdam Museum; View of Rotterdam, The Old Eastport—ib., Mountainous Landscape, Rotterdam Museum; Harbour Scenes (2), Hermannstadt Museum. —Immerzeel, iii. 183; Kramm, vi. 1733; Kugler (Crowe) ii. 504.

VERSCHUUR, WOUTERUS, born in Amsterdam, June 11, 1812, died at Vorden, July 4, 1874. Landscape and animal painter, pupil of Pieter Gerardus van Os and of C. Steffelaar. Member of Amsterdam (1833) and Rotterdam (1862) Academies. Medals: Amsterdam, 1831, 1832, 1838; The Hague, 1858, 1859; Officer Order of Oaken Crown, 1862. Works: Sleighing on the Zaan (1838), Stormy Weather (1872), Horse Fair, Amsterdam Museum; Halt before Tavern (1839); Stable, Horse at Plough (1840); Landscape with Horses and Figures (1841); Dogs resting by Fireside, Freight Waggon and Horses in Stable, Museum Fodor, Amsterdam; Messenger on Horseback with Donkey, Goat, and Dog (1846), Kunsthalle, Hamburg; Horses in Stable, Leipsic Museum.—Immerzeel, iii. 183; Kramm, vi. 1733.

VERSPRONCK (Versprong), JAN, born in Haarlem in 1597, died there, buried June 30, 1662. Dutch school; portrait painter, son of Cornelis Engelszen Verspronck (by whom a Repast of Archers, 1618, is in the Haarlem Museum), pupil of Frans Hals; master of Haarlem guild in 1632. Shows in his later pictures the influence of Rembrandt. Works: Portraits of Man and Wife (1637), Male Portraits (2, 1641), Female Portrait (1650), Regents of the Hospital (1642), Repast of Officers, Haarlem Museum; Portrait (1641), Amsterdam Museum; Female Portrait (1653), Berlin Museum; do., Old Pinakothek, Munich; Male Portraits (2, 1641, 1645), Female do. (1640, 1641), Oldenburg Gallery; Young Couple (1634, 1636), Woerlitz Gallery; Portrait,



Hermitage, St. Petersburg.—Bode, Studien, 107; Van der Willigen, 306; Zeitschr. f. b. K., xiv. 320.

VERSTEEG, MAGGIEL, born at Dordrecht, Aug. 30, 1756, died there, buried Nov. 14, 1843. Genre and landscape painter; formed himself chiefly by copying the works of old masters, and painted at first landscapes, afterwards scenes from burghers' life by lamp and candle light. In 1811 Napoleon I. and Marie Louise visited his studio at Dordrecht. Member of Antwerp Academy in 1818. Works: Musical Assembly by Candle Light, Scullery Maid by

Lamp Light, Museum, Amsterdam; Kitchen Interior, Teyler's Museum, ib.; Old Woman Spinning, Rotterdam Museum; others in Lille Museum.—Immerzeel, iii. 186; Kramm, vi. 1737.

VERTANGHEN, DANIEL, born at The Hague in 1598, died there in 1657. Dutch school; history and landscape painter; one of the best pupils of Poelenburg, whom he imitated most successfully in composition, colouring, and execution. Painted falcon hunts, bathing women, and dancing maidens in attractive landscapes. Works: Narcissus, Cassel Gallery; Diana and Nymphs, Copenhagen Gallery; do. (2), Bathing Girls surprised by Shepherds, Southern Landscape, Schwerin Gallery; Landscape with Bathing Nymphs, Kunsthalle, Hamburg; Landscape with Diana and Dancing Satyr, Brunswick Gallery; Adam and Eve driven

from Paradise, Dresden Gallery.—Immerzeel, iii. 187; Siret (1883), ii. 372.

VERTUMNUS AND POMONA, Paris *Bordone*, Louvre; canvas, round, 4 ft. 3 in. diameter. Life-size figures, half-length, standing side by side, embracing.—Landon, Musée, 2d Col., iv. Pl. 24.

By Francesco *Melzi*, Berlin Museum; wood, H. 6 ft. × 4 ft. 5 in. Pomona, sitting under an elm, in a rocky landscape, turns towards Vertumnus, who is disguised as an old woman (Ovid., Met., xiv. 623). Formerly attributed to Leonardo da Vinci. Original sketch at Windsor Castle.—Meyer, Museen, 280.

VERTUNNI, ACHILLE, Cavaliere, born at Naples; contemporary. Landscape painter, pupil of Fergola; visited Egypt and the East, and paints scenes in those countries, as well as in Italy, with remarkable power and brilliancy of colour. Medals: Vienna, 1873; Philadelphia, 1876; L. of Honour, 1878. Works: Daybreak near Cape Miseno; Torrent near Terni; Ruins of Roman Villa; Pine Forest near Ostia; View in Austria; Pontine Marshes; Pool in Roman Campagna; Ruins of Pæstum, Fürstenberg Gallery, Donaueschingen; Seashore of Porto d' Anzio; Castello della Pietra; Pyramids of Egypt; The Sphinx; Sunset at Cape Fusano; On the Nile after Sunset (1879); Lake Avernus, Pæstum (1868), H. P. Kidder, Boston, Mass.; Bay of Naples, William H. Metcalf, Milwaukee, Wis.—Art Journal (1870), 237; D. Rundschau, xx. 469.

VERVEER, SALOMON LEONARDUS, born at The Hague, Nov. 30, 1813, died there, Jan. 5, 1876. Genre and marine painter, pupil of Bartholomeus Johannes van Hove; visited the Rhine countries and France, especially Normandy, and lived for some time in Paris. Medals: Brussels, 1842, 1851; Philadelphia, 1876; Order of Leopold, 1851; Officer Order of Oaken Crown, 1863; Order of Lion, 1874. Works: City View with Mail Steamship Starting (1836); Jewish Quarter at Amsterdam (1851); View of Katwijk-aan-Zee, Ghent Museum; View of Noordwijk-aan-Zee (1865), View of Scheveningen in Rainy Weather (1873), City View, Museum, Amsterdam; Kirmess at Scheveningen, Museum Fodor, ib.; Afternoon at Katwijk-aan-Zee, Rotterdam Museum; Winter Scene (1846), Landscape (with animals by Verboeckhoven), Kunsthalle, Hamburg. His brother and pupil Elchanon (born at The Hague, April 19, 1826), paints similar subjects; studied also under Herman Ten Kate. Works: Little Smoker, Children with Sleigh, Rotterdam Museum; Return from the Walk (1883).—Immerzeel, iii. 188; Kramm, vi. 1742; Meyer, Conv. Lex., xvii. 944.

VERWÉE, ALFRED JACQUES, born at Brussels; contemporary. Landscape and animal painter, son of Louis Pierre Verwée (born in Brussels, 1812), pupil of Eugène Verboeckhoven; paints in Brussels with great success, and his pictures are to be found in most collections in Belgium.

Medals: Brussels, Paris (1864, 1878), Vienna; Order of Leopold, 1871; L. of Honour, 1881. Works: Banks of the Scheldt; Horses at Pasture; View in the Ardennes; Zealand Team, Brussels Museum; St. Sebastian's Guild (1881); Ox and Bull Fighting (1884).—Meyer, Conv. Lex., xix. 998.

VERWILT, FRANÇOIS, born at Rotterdam in 1598, died there in 1690 or 1691. Dutch school; landscape, figure, and portrait painter, pupil of Cornelis Dubois, then of Poelenburg, whose style he imitated. His works are extremely rare. Works: Son of Admiral van Nes (1669), Amsterdam Museum; Magdalen Penitent, Cassel Gallery; Repose in Egypt, Czernin Gallery, Vienna. —Immerzeel, iii. 190; Kunst-Chronik, xx. 508.

VESALIUS, ANDREA, portrait, *Titian*, Palazzo Pitti, Florence; canvas, H. 4 ft. 3 in. × 3 ft. 11 in. The eminent anatomist, author of "De Humani Corporis Fabrica" (Basle, 1543), when an old man. Other portraits of him differ from this in features. Engraved by T. Ver Cruys; Paradisi.—C. & C., Titian, ii. 418; Gal. du Pal. Pitti, iii. Pl. 122.

VESTAL TUCCIA, Hector *Leroux*, Corcoran Gallery, Washington; canvas, H. 4 ft. 6 in. × 8 ft. 2 in. Tuccia, a vestal charged with want of chastity, stands on the banks of the Tiber, raising above her head with both hands a sieve, praying to Vesta to allow her to bear it filled with water to her temple in proof of her innocence. Salon, 1874; Paris Exhibition, 1878.—Art Treasures of America, i. 6; Corcoran Gal. Cat.

VESTALS, SCHOOL OF, Hector *Leroux*, J. J. Astor, New York; canvas, H. 5 ft. × 10 ft. Scene: Interior of Temple of Vesta, Rome; in foreground, a bronze tripod with the never-dying fire, upon which the chief priestess pours a libation while a vestal, at her left, reads from a scroll; in front, two priestesses of superior dignity sit upon rich chairs with footstools, and the novices stand around in a semicircle. Salon, 1880. Photogravure in Art Treasures of America, ii. 5.

VESTIER, ANTOINE, born at Avallon (Yonne), April 28, 1740, died in Paris, Dec. 24, 1824. Portrait painter, pupil of Pierre; received into the Academy in 1786; after travelling for a long time in Holland and England, settled in Paris. Works: Portrait of Jean Baptiste Pierre (1786), École des Beaux Arts, Paris; Artist's Wife (1787), Female Portraits (2), Louvre, ib.—Bellier, ii. 665; Jal, 1263.

VETSAJO, IL. See *Bembo*, Gian Francesco.

VETTER, HÉGÉSIPPE JEAN, born in Paris, Sept. 21, 1820. Genre and portrait painter, pupil of Steuben. Medals: 3d class, 1843, 1867; 2d class, 1847, 1848, 1855; L. of Honour, 1855. Works: Bayard as a Child (1844); Molière with the Barber of Pezenas (1847); Alchemist (1848), Angers Museum; Studying by Lamplight (1850); Quarter of an Hour with Rabelais, Master of Arms (1855); Smoker, Woman Reading, The Story (1857); Woman Dressing, Going out Walking (1859); Bernard Palissy, The Declaration (1861); *Molière* and Louis XIV. (1864), Luxembourg Museum; Mascarille presenting Jodelet to Cathos and Madelon (1865), Orléans Museum; Mignon playing with a Cup and Ball (1866); In the Tavern (1867); Mazarin (1872), Luxembourg Museum; Flight into Egypt (1874); An Exquisite (1875); The Letter (1878); St. John the Baptist, Saint Jacques du Haut-pas, Paris; Two Angels, Saint Louis d'Antin.—Bellier, ii. 665; Meyer, Gesch., 662; Larousse.

VEYRASSAT, JULES JACQUES, born in Paris in 1825. Landscape and animal painter, pupil of Lefman. Paints both in oil and water-colour. Medals: 2d class, 1872; L. of Honour, 1878. Works: Drinking Cider, Harvesters (1850); View at M. Hereau's (1852); Manure Carts (1853); Peasants going to Fields (1855); Peasants dining in Fields, Gleaners, Meal in Shadow of Mill (1857); Tow-Horses on the Seine (1859), Pau Museum; Tow-Horses in the Morning, Harvest near Morlair, Harvest near Paris,

Peasants destroying a Stack of Wheat, Blacksmith shoeing a Horse, Shepherd Resting (1859); Tow-Horses, A Ferry, Relays of Horses, Harvest at Ezanville (1861); Drinking Place at St. Bernard Gate; Horse Ferry, Cascarottes au Lavoir (1863); Horses at the River, Fountain at Hendaye (1864); Low Tide at Grand-Champ, Washerwomen near St. Jean de Luz, Building Yard, Return to the Yard (1865); Horses at Drinking Place (1866); Ferry at Valvin, Tow-Horses on Upper Seine (1867); Horses Drinking, Village Blacksmith, Shepherd and the Sea (1868); Return of Labourers, Watering Place at Samois (1869); Basque Women after the Bath, Village Street (1870); Relays of Horses for Towing, Village Smithy (1872); Summer, Vegetable Dealer (1873); Last Sheaves, Cart in a Wood (1874); Watering Place, The Well, Street Carts in the Woods of Fontainebleau (1875); The Little Bridge at Samois, Relays of Tow-Horses (1876); Carrières à Pavés, Horse Ferry for Tow-Horses (1877); Fair of St. Catherine, Tow-Horses in Relays (1878); Information, Market-Dues (1879); Tank for Tow-Horses (1880); Old Horse at Door of Blacksmith's Shop, Cock Crowing (1881); Early Wheat, Blacksmith (1882); Cadi's Escort, Arabs crossing the Chelif (1883); The Relay, Horse Ferry (1884); Arab Horsemen at the Fountain, Horse Dealers (1885); Vintage, River in a Village (1886).—Bellier, ii. 666; Portfolio (1875), 162.

VIARDOT, LÉON, born at Dijon, Dec. 1, 1805. History, portrait, and animal painter, pupil of Picot and Ary Scheffer. Medal: 2d class, 1835. Works: Corsican Woman, Sultan (a dog), Sword of Damocles, Roebuck driving away a Fox, Dogs drinking after Hunt, Head of Little Spanish Dog (1836–65); Christ healing the Sick (1849); Christ and the Samaritan Woman (1859); Dog shaking a Partridge (1867); Hunting and Puppies (1868); Meeting (1874); Head of a Spanish Dog (1879); Spanish Dog (1882); Woman Reading, Head of a Little Girl (1883), Head of Setter Dog (1884); Sweet Thought (1886).—Bellier, ii. 668; Larousse.

VIBERT, JEHAN GEORGES, born in Paris, Sept. 30, 1840. Genre painter, pupil of Picot and Barrias. Medals: 1864, 1867, 1868; 3d class, 1878; L. of Honour, 1870. Works: Repentance, Siesta (1863);

Narcissus transformed into a Flower (1864), Bordeaux Museum; Christian Martyrs in Lions' Den, Dead Sheep (1865); Daphnis and Chloë (1866); Entry of Bull Fighters (with Zamacois), Temptation (1867); Wandering Barber, Convent in Arms (1868); Paying the Tithe, Morning of Wedding (1869); Persistent (1870); Departure of Newly Married Couple in Spain (1873); A Reprimand, Coquelin as Mascarille, Monk picking Radishes (1874); *Grasshopper* and Ant, Painter Resting (1875); *Monseigneur's* Antechamber (1876); Serenade (1877); Toilet of the Madonna, Apotheosis of Thiers (1878); Rehearsing Amateur Theatricals, Studio in Evening (1881); At Rest, Georgette (1882). Works in United States: Reprimand, Startling Confession, First-Born (1873), Selling Consecrated Palms, Miss C. L. Wolfe, New York; Spanish Diligence Station, First-Born, J. H. Stebbins, ib.; Cardinal's Menu, Morgan sale, New York (1886), Mrs. Arnott, Elmira, N. Y., for $12,500; Old Sherry, Calvin S. Brice, ib.; *Committee* on Moral Books, William H. Vanderbilt, ib.; Model's Repose, William Astor, ib.; Bouquet, Why comes he not?, W. Rockefeller, ib.; Sacred Concert, J. J. Astor, ib.; Pretext for Conversation, R. G. Dun, ib.; Preparatory Sermon, Dealer in Pottery, New Clerk (1877), On the Ramparts, Smoker, T. R. Butler, ib.; Standard Bearer, Mrs. Paran Stevens, ib.; Theological Discussion, R. L. Stuart Collection, ib.; Night Watch, Sharpening Bull Fighter's Knife, D. O. Mills, ib.;

Priest burning State Papers, C. P. Huntington, ib.; Captain's Letter, R. L. Cutting, ib.; Missionary's Story (1883), Morgan sale, ib., 1886, $25,500; The Arrival (1886), W. Schauss, ib.; Palm Sunday (1873), Morgan sale, 1886, $2,000; Eyes and Ears, Morgan sale, 1886, $3,500; Toreadors before entering Arena, *Gulliver* and the Liliputians (1870), W. T. Walters, Baltimore; Roll-Call after Pillage (1867), H. C. Gibson, Philadelphia; and many others.—Bellier, ii. 668; Meyer, Gesch., 602; Larousse.

VICENTINO, ANDREA. See *Andrea* Michieli.

VICES, WISDOM VICTORIOUS OVER, Andrea *Mantegna*, Louvre; canvas, H. 5 ft. 3 in. × 6 ft. 3 in. Minerva and other goddesses expel the Vices from a garden, and welcome the approach of Justice, Force, and Temperance from heaven. Painted after 1492; one of a series of pictures for the boudoir of Isabella, Marchioness of Mantua; carried off by the Germans at sack of Mantua in 1630; passed into France; for a time in palace of Duc de Richelieu at Richelieu. —C. & C., N. Italy, i. 408; Villot, Cat. Louvre; Mündler, 137.

VICTOR (Fictor), JACOMO, Dutch school, 17th century, alive in 1672. Painted chiefly birds; as learned as Hondecoeter, and even more original. Probably connected with Jan Victors. Lived in Venice about 1663, and, as Jacob van Ruisdael often painted the backgrounds for his pictures, he must have been settled in Amsterdam about 1670. Works: Domestic Birds (2), Städel Gallery, Frankfort; Dove-Cote (landscape by Jacob van Ruisdael), Domestic Birds in the Woods, Copenhagen Gallery; do. in a Park (landscape by Jacob van Ruisdael), Berlin Museum; Chickens and Dove, Dresden Gallery; A Barnyard (attributed to Hondecoeter), Old Pinakothek, Munich; Rooster and Doves, Schleissheim Gallery. —Kramm, vi. 1751; Kugler (Crowe), ii. 458; Burger, Musées, ii. 39, 315.

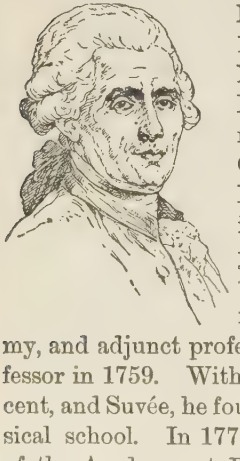
VICTORS (Victoor, Fictoor), JAN, Dutch school, born about 1620, died at Amsterdam after December, 1672. History, genre, portrait, and landscape painter, pupil of Rembrandt, probably about 1635–40; in his biblical scenes adhered closely to the manner of his master. Works: Tobias blessing his Son, Bridgewater Gallery, London; Isaac blessing Jacob, Girl at Casement (1640), Louvre; Village Wedding, Antwerp Museum; Joseph explaining the Dream, Pork Butcher (1648), Dentist (1654), Museum, Amsterdam; Market, Six Collection, ib.; Portrait of a Burgomaster (1661), Haarlem Museum; Prophetess Anna, Van der Schrieck Collection, Louvain; Lady's Portrait, Death of David (1642), Jacob and Laban, Boaz and Ruth, Copenhagen Gallery; Halt before Inn, University, Göttingen; Esther and Haman (1642), Capture of Samson, David anointed by Solomon (1653), Brunswick Gallery; Hannah and Samuel with Eli (1645), Berlin Museum; Finding of Moses, Finding of the Cup in Benjamin's Sack, Dresden Gallery; Boaz and Ruth, Städel Gallery, Frankfort; Peasants in a flat Landscape, Kunsthalle, Hamburg; Tobias mocked by his Wife, Ferdinandeum, Innsbruck; Tobias recovering Sight (1651), Old Pinakothek, Munich; Cyrus and Astyages, Oldenburg Gallery; Continence of Scipio (1640), Hermitage, St. Petersburg; Landscape with Peasant Cottage, Wiesbaden Gallery; Mother and Child,

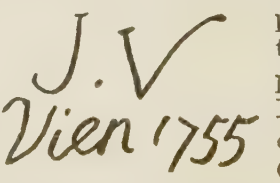
Historical Society, New York.—Ch. Blanc, École hollandaise; Burger, Musées, ii. 29, 179, 315; Immerzeel, iii. 191; Kramm, vi. 1752; Kugler (Crowe), ii. 379; Riegel, Beiträge, ii. 270; Vosmaer, Rembrandt, sa vie, 101.

VIDAL, VINCENT, born at Carcassonne (Aude), Jan. 20, 1811. Genre and portrait painter, pupil of Paul Delaroche. Paints both in oil and water-colour. Medals: 3d class, 1844; 2d class, 1849; L. of Honour, 1852. Works: Frasquita, Néedjmé, Noémi,

Little Tony (1844); Oracle of the Fields, Inquisitive Little Girl, Self-Love, Fatinitza (1845); Season for Roses, Satisfaction, Woman Listening (1846); Season for Fruit, Daughter of Eve, Darling Sin, (1847); Fallen Angel, Tear of Repentance, Polyhymnia (1849); Flowers and Jewels (1852); Portrait of the Empress Eugénie, Fancies (1853); Loves of the Angels (1855); Breton Poacher, Rain in Brittany, Plouescat Peasants returning Home, Muse of Luxury (1857); Evening Prayer in Brittany, The Muse of Candour, Prayer (1859); Broken Thread, Flower Girl (1861); Farm in Brittany, Loves of the Angels (1866); Breton Trooper, Ferns (1868); Brittany in Autumn (1870); Fever-Stricken Bretons, Hasty-Pudding (1873); Edge of a Moor (1874); Pond in Quimerch (1875); Farm in Finisterre, Pond in Quimerch (1879); The Hellé, Pond in Quimeréts (1880); Hollow Road in Brittany, A Heath (1881); Shore of a Pond, Mill of Losten-Vir (1882); Calm on a Pond, Ruins in an old Park (1883); Pike's Nest, Moor in Brittany (1884); Beech-Tree Offal, Autumn (1885); Glade, Beech-Tree Avenue (1886).—Bellier, ii. 670; Meyer, Gesch., 388; Larousse.

VIEN, JOSEPH MARIE, Count, born at Montpellier, June 18, 1716, died in Paris, March 27, 1809. French school; history painter, pupil of Giral and of Natoire in Paris; won grand prix in 1743, spent five years in Rome, and after his return became member of the Academy, and adjunct professor in 1754, and professor in 1759. With Regnault, David, Vincent, and Suvée, he founded the modern classical school. In 1775–81 he was director of the Academy at Rome, in 1781 became rector and in 1788 chancellor of the Paris Academy, in 1789 first painter to the king, and in 1795 member of the Institute. Order of St. Michael, 1775. Napoleon made him a senator, count, and commander of the Legion of Honour. Works: St. Germain and St. Vincent (1755), Dædalus and Icarus (1754), Sleeping Hermit (1750), Cupids playing with Swans, Flowers and Doves (1758), Louvre; Miraculous Draught of Fishes (1759), Marseilles Museum; Christ with the Disciples at Emmaus (1759), Resurrection, Hermit Asleep (study for painting in the Louvre), Orléans Museum; St. Germain giving a Medal to St. Genevieve (1761), Saint Louis, Versailles; Rape of Proserpine (1763), Grenoble Museum; Marcus Aurelius ordering Food to be distributed during a Famine (1765), Amiens Museum; St. Denis preaching the Gospel in France (1767), St. Roch, Paris; St. Gregory (1767), Sacristy, St. Louis, Versailles; The Magdalen (1775), Verdun Cathedral; Briseis led from the Tent of Achilles (1781), Return of Priamus with the Body of Hector (1785), Angers Museum; Circumcision, Bordeaux Museum; Moses with the Law Tables, Douai Museum; Lot and his Daughters, Havre Museum; Christ healing the Son of the Captain of Capernaum, Marseilles Museum; St. Gregory the Great, St. John in the Desert, Old Man Asleep, Academical Figure, Montpellier Museum; Religion, Nancy Museum; Christ on the Cross, Nîmes Museum; Anger of Achilles, Rouen Museum. His wife and pupil, Marie Thérèse, née Reboul (born in Paris in 1728, died there, Dec. 28, 1805), was a good miniature painter, and received into the Academy in 1757. Their son, Joseph Marie (born in 1762, died in 1848), was a portrait painter, pupil of his father and of Vincent. Portraits of himself and his wife are in the Rouen Museum; a portrait of his father is in the Montpellier Museum.—Bellier, ii. 672; Biog. univ., xliii. 357; Ch. Blanc, École française, iii.; Émeric-David, Sur Vien (Paris, 1809); Jal, 1265; Le Breton, Not. hist.





sur la vie, etc. (Paris, 1809); Nouvelle biog. gén., xlvi. 131; Revue univ. des Arts, xvii. 20.

VIERGE AUX BALANCES. See *Madonna* of the Scales.

VIERGE AU BAS-RELIEF. See *Madonna* of the Bas-Relief.

VIERGE À LA CEINTURE. See *Madonna* à la Ceinture.

VIERGE AUX CERISES. See *Madonna* of the Cherries.

VIERGE AU CHAPELET. See *Madonna* with Rosary.

VIERGE AU CHARDONNERET. See *Madonna* del Cardellino.

VIERGE CONSOLATRICE. See *Madonna* of Consolation.

VIERGE À LA COQUILLE. See *Holy* Family, Domenichino.

VIERGE COUPÉE. See *Madonna*, Murillo, Lord Overstone.

VIERGE AU COUSSIN VERT. See *Madonna* of the Green Cushion.

VIERGE À LA CROIX. See *Madonna* della Tenda.

VIERGE AU DIADÈME. See *Madonna* with Diadem.

VIERGE AU DONATAIRE. See *Madonna* di Foligno.

VIERGE DE L'ÉCHELLE. See *Pietà*, Correggio.

VIERGE À LA GRAPPE. See *Madonna* with the Grapes.

VIERGE AU LAPIN. See *Madonna* del Coniglio.

VIERGE AU LÉZARD. See *Repose* in Egypt.

VIERGE AU LINGE. See *Madonna* with Diadem.

VIERGE DE LA MAISON D'ALBE. See *Madonna* della Casa d'Alba.

VIERGE AU PALMIER. See *Holy* Family of the Palm.

VIERGE AU PANIER. See *Madonna* della Cesta.

VIERGE AUX ROCHERS. See *Madonna* among the Rocks.

VIERGE DE SEVILLE. See *Holy* Family, Murillo, Louvre.

VIERGE DE LA VICTOIRE. See *Madonna* della Vittoria.

VIERGE AU VOILE. See *Madonna* with Diadem.

VIGÉE-LEBRUN. See *Lebrun*.

VIGER, (JEAN LOUIS) HECTOR, born at Argentan (Orne), Oct. 25, 1819, died in Paris, March 15, 1879. History painter, pupil of Monvoisin, Delaroche, and Drölling; afterwards influenced by Lehmann. Works: St. Ann and the Virgin (1847), Saint Lazare, Paris; The Virgin working in the Temple (1850), Saint Jean d'Angel, ib.; Death of Virgil (1857), Langres Museum; Christ on the Cross (1864), Palais de Justice, Paris; Empress Josephine before the Coronation (1865), Marseilles Museum; Martyrdom of St. Denis and his Companions (1867), Saint Jacques du Haut-pas, Paris; Pas de Gavotte (1868), Argentan Museum; Les libellules (1870), Alençon Museum; Je ne pars plus (1870), Unexpected Return (1872), Orléans Museum; Corinne (1873), Argentan Museum; A Visit to St. Peter's in Rome (1874), Cherbourg Museum; First Distribution of the Legion of Honour in the Church of the Invalids, Palais de la Légion d'honneur, Paris.—Bellier, ii. 677.

VIGNE, FÉLIX DE, born in Ghent, March 16, 1806, died Dec. 5, 1862. History and genre painter, son and pupil of Ignatius de Vigne (1767–1840), and in Brussels of Paelinck; was very successful in rendering the character and costumes of the middle ages; distinguished also as a writer on art. Professor at the Academy and president of Royal Society of Arts and Sciences in Ghent. Order of Leopold. Works: Mary of Burgundy interceding for the Ministers Hugonet and Imbercourt; Philip van Artevelde addressing People of Ghent; Antiquity Cabinet of H. Goltzius; Three Stages in Life of Woman; Market in 15th Century, Ghent Museum; Wedding of the Painter Van der Meere at Ghent; Abrocomas and Anthia, Brussels Museum; Children by a Wine-Cellar, Pavilion, Haarlem. His brother, Édouard de Vigne (born in Ghent, Aug. 4, 1808,

died there, May 8, 1866), was a landscape painter, pupil of Ghent Academy and of Surmont de Volsberghe; visited Italy in 1836–38, and England in 1841. Works: View of Subiaco, Capuchin Monastery at Cava (1838), In the Forest of Alife, Ghent Museum.—Immerzeel, iii. 192; Kramm, vi. 1754; Sunaert, 109, 131.

VIGNON, CLAUDE, the elder, born at Tours, May 19, 1593, died in Paris, May 10, 1670. French school; history painter, pupil in Rome of Caravaggio, but rather followed the mannerism of his time, neglecting the study of nature and of antique models.

Village Bride, Jean Baptiste Greuze, Louvre, Paris.

After his return to France, via Spain, about 1624, he was patronized by Maria de' Medici, for whom he bought pictures and statues in Spain and Italy, by Louis XIII. and Cardinal Richelieu. Received into the Academy and made professor in 1651. Works: Baptism of the Eunuch (1638), Notre Dame de Paris; Christ among the Doctors, Grenoble Museum; Adoration of the Magi, Lille Museum; Christ washing the Feet of the Apostles (1653), Nantes Museum; Martyrdom of St. Catherine, Rennes Museum; Joseph in Prison, Rouen Museum; St. Cecilia, Toulouse Museum. His son, Claude François (1634–1703), studied also in Rome, and was received into the Paris Academy in 1667. By him: The Daughter of King Polemon of Armenia delivered by St. Bartholomew of a Demon (1668), Notre Dame de Paris; and a portrait of his father, in the École des Beaux Arts.—Bellier, ii. 681; Mémoires inédits, i. 269.

VILLAGE BRIDE (Accordée de village), Jean Baptiste *Greuze*, Louvre, Paris; canvas, H. 3 ft. × 3 ft. 10 in. An old man, seated at right, gives a purse, the dowry of his daughter, to a young man, standing in centre; the mother, seated at left, clasps the hand of her daughter, who stands beside her husband supporting a younger sister leaning upon her shoulder; at right, foreground, a notary. Salon, 1761; purchased by Marquis de Marigny for 9,000 livres; at his sale (1782), bought for 16,650 livres. Engraved by J. J. Flipart (1770).—Réveil, vi. 407; Filhol.

VILLAGE FESTIVAL, David *Teniers*, younger, Vienna Museum; canvas, H. 2 ft. 5 in. × 3 ft. 8 in. A kirmess or fête in a Flemish village. Scene in the court of an inn, from the window of which is displayed a banner bearing the figure of the Archduke Leopold, Governor of the Low Countries. At the left, in foreground, a numerous company at table; in background, many jovial drinkers; in centre, peasants dancing; at right, Teniers himself and his family arriving; in background, another inn with a May-pole and dancers. One of Teniers's best works. Engraved by J. Ph. Le-Bas.—Réveil, xii. 851.

By Sir David *Wilkie*, National Gallery, London; canvas, H. 3 ft. 1 in. × 4 ft. 2 in. Formerly called Ale-House Door. Groups of villagers carousing in the yard of a vil-

lage inn. Many small figures. Painted in 1811 for J. Angerstein, who paid for it 800 guineas; bought with his collection in 1824. Engraved by C. W. Marr; G. Mosse; E. Smith; W. Finden; W. Greatbach; P. Lightfoot.—Cat. Nat. Gal.; Heaton, Works of Sir D. W.; Cat. Angerstein Gal., No. 30.

VILLAGE LADIES (Demoiselles du village), Gustave *Courbet*, Thomas Wigglesworth, Boston; canvas, H. 6 ft. × 7 ft. Three ladies, standing in foreground, giving alms to a beggar girl; a dog is beside them, and two cows at right; background, a landscape of rolling hills. Painted in 1852; Paris Exhibition, 1855.—Art Treasures of America, iii. 84.

VILLAGE POLITICIANS, Sir David *Wilkie*, Earl of Mansfield, England. A group of rustics in heated discussion around a table in a kitchen, with others near a fire in the background. Royal Academy, 1806; sold to Lord Mansfield for 35 guineas. Sketch at Hadzor. Engraved by A. Raimbach.—Heaton, Works of D. W.; Painters of Georgian Era, 51; Redgrave, Century, ii. 257.

VILLAVICENCIO, Don PEDRO NUÑEZ DE, born at Seville in 1635, died there in 1700. Spanish school; pupil of Murillo, and though only an amateur, won distinction. Becoming a knight of St. John of Jerusalem, went to Malta and studied there under Il Calabrese; on his return to Seville joined the Academy and resumed his friendly relations with Murillo, who died in his arms. Painted historical and genre subjects and portraits. Works: Boys playing Dice, Museo del Prado; Infant Christ bearing a Cross, Suermondt Museum, Aix-la-Chapelle; Two Boys playing Dice, Hermitage, St. Petersburg.—Stirling, iii. 1104; Ch. Blanc, École espagnole; Madrazo; Curtis, 336.

Village Festival, David Teniers, younger, Vienna Museum.

VILLEGAS, JOSÉ; contemporary. Genre painter, pupil of Mariaus Fortuny, whose manner he follows. Studio in Rome.

Works: The Christening, Dream of the Arabian Nights, William H. Vanderbilt, New York; Armourer's Shop, Miss C. L. Wolfe, ib.; Spanish Scene, August Belmont, ib.; Bull Fighters, J. H. Stebbins, ib.; Rare Vase, Cornelius Vanderbilt, ib.; Turkish Shoe-Shop, J. P. Morgan, ib.; Devotional Scene, D. O. Mills, ib.; Armourer's Shop, R. L. Cutting, ib.; Poultry Market in Tangier, Cairo Slipper Merchant (1872), W. T. Walters, Baltimore; Marriage of Doge Foscari (1885).

VILLEGAS MARMOLEJO, PEDRO DE, born in Seville in 1520, died there in 1597. Spanish school; supposed to have studied in Rome, as his pictures are reminiscent of Raphael and of the best traditions of the Roman school. Among his works, which are rare, are: Visitation, Seville Cathedral; St. Lazarus, Hospital of the Lazarists, near Seville; Annunciation, Madonna, S. Lorenzo, Seville.—Stirling, i. 319; Ch. Blanc, École espagnole.

Village Politicians, Sir David Wilkie, Earl of Mansfield.

VILLOLDO, JUAN DE, died after 1551. Spanish school; pupil of his uncle, Alonzo Perez de Villoldo, a scholar of Juan de Borgoña. Painted in 1547–48 a series of forty-five works on sacred subjects for the Carbajal Chapel in S. Andres, Madrid.—Stirling, i. 148.

VINCENT, FRANÇOIS ANDRÉ, born in Paris, Dec. 30, 1746, died there, Aug. 3, 1816. History painter, son of François Élie Vincent (1708–90, miniature painter); pupil of Vien. Won the grand prix in 1768, and studied three years in Rome. Member of Academy in 1782, professor in 1792; chevalier of Legion of Honour, and professor in the École polytechnique. Works: Belisarius asking Alms; Alcibiades and Socrates; St. Jerome (1777), Montpellier Museum; President Molé seized by Rioters (1779); Combat of Romans and Sabines interrupted by Sabine Women (1781), Angers Museum; Cœcinna Pœtus exhorted by his Wife Arria to kill himself (1785), Amiens Museum; Henri IV. meeting Sully wounded (1786), Zeuxis choosing Girls of Crotona for Models (1789), Louvre; William Tell upsetting the Boat conveying Gesler (1795), Toulouse Museum; Lesson in Field Labour, Bordeaux Museum; Portrait of Bishop de Jarente (1787), Orléans Museum; do. of the Painter Houël, Rouen Museum; David Victor over Goliath, Valenciennes Museum. His wife, Mme. Adélaïde Vincent (born, 1749, Labille des Vertus, married first M. Guyard, and died, 1803), was a portrait painter of repute.—Bellier, ii. 690; Ch. Blanc, École française; Villot, Cat. Louvre; Meyer, Gesch., 55, 78; Larousse.

VINCENT, ST., Fra *Bartolommeo*, Florence Academy; wood. Painted about 1515 for S. Marco, Florence.—Vasari, ed. Mil., iv. 189; C. & C., Italy, iii. 468.

VINCENZO DA SAN GIMIGNANO, born in San Gimignano, April 10, 1492, died there after 1529. Roman school. Real name Tamagno, son of Bernardo; called by Vasari a disciple and friend of Raphael, whom he assisted in the Vatican about 1512.

Won the commendation of Raphael and executed other works in Rome, none of which are existing. After Raphael's death he returned to San Gimignano, where he painted in 1522 a Madonna with Saints. He was again in Rome in 1527, when the city was sacked, and went thence to Montalcino, where he painted for the oratory of the convent of S. Rocco the Madonna del Soccorso, now in the Church of the Soccorso. In 1528 he painted for S. Stefano d' Ischia, near Grosseto, St. Joachim and St. Anna. His last known work, dated 1529, is a Madonna with Saints, in the Chapel of S. Niccolò di Tolentino.—Vasari, ed. Mil., iv. 489; Ch. Blanc, École ombrienne.

VINCENZO DA TREVISO. See *Catena.*

VINCHON, AUGUSTE (JEAN BAPTISTE), born in Paris, Aug. 5, 1789, died at Ems, Nassau, Aug. 16, 1855. History and portrait painter, pupil of Gioacchino Serangeli, of David, and the École des Beaux Arts; won the second prix de Rome in 1813, and the first in 1814. L. of Honour, 1828. Medal, 2d class, 1855. Works: Diagoras carried in Triumph by his Sons (1814), École des Beaux Arts, Paris; Devotion of young Mazet (1822), Lazaretto, Marseilles; Death of Comola (1824); Jeanne d'Arc (1824), Orléans Museum; Greek Subject (1830), Amiens Museum; Coronation of Charles VII. at Reims (1837), Entry of the French into Bordeaux—1451 (1838), Opening of the Session of Chambers by Louis XVIII. (1841), Enlisting of Volunteers (1849), Two Portraits, Versailles Museum; Achille de Harlay (1843); The States General under Philip the Fair—1302 (1846); Episode in History of Venice (1847), formerly in Luxembourg Museum; Martyrs in the Time of Diocletian (1852); Achille de Harlay and the Duc de Guise (1854); Grisailles in Salles 4, 7, 8, and 9 of Musée Charles X., Louvre, Paris; Presentation of the Virgin, Notre Dame de Lorette, ib.; Abundance rewarding Industry, Truth exposing Fraud, and six grisailles: City of Paris, Agriculture, etc., Palais de la Bourse, ib. In fresco: Two Episodes in Life of St. Maurice, Angels decorating the Vault from which the Souls of the Thebaian Legion soar to Heaven (1822), St. Maurice's Chapel, Saint Sulpice, Paris.—Ballard, Not. sur les peint. à fresque, etc. (Paris, 1822); Bellier, ii. 692; Meyer, Gesch., 431; Rev. univ. des arts, i. 475.

VINCI, LEONARDO DA, born at Vinci, Val d' Arno, near Florence, in 1452, died at the Château de Clot or Cloux, near Amboise, May 2, 1519. Florentine school. Natural son of Sor Piero d' Antonio, Florentine notary; pupil of Andrea del Verrocchio, with whom he was associated as late as 1476. The bright angel which he painted in his master's picture of the Baptism of Christ, Florence Academy, the Medusa Head, at the Uffizi (if indeed it be the original, and not, as has been conjectured, the work of Lomazzo), are the only extant works of the earlier period of his life, which closed in 1483, when he wrote the famous letter to Lodovico Sforza, Duke of Milan, whose statement of universal capacity was in his case literally true. It led to his appointment as court painter, director of the newly founded Academy of Arts, general organizer of fêtes in which art played a conspicuous part, and manager of all enterprises in which a knowledge of hydraulics, engineering, and general science was necessary. For the Duke he executed the famous wall-painting of the *Last* Supper (1495–98), in S. M. delle Grazie, and modelled an equestrian statue, never cast, of his father, Francesco Sforza, and with him he remained until Lodovico was overthrown by the French (1499), and sent to France to die in a dungeon at the Castle of Loches. Leonardo returned to Florence, but soon left it

for Venice, and the year after (1502) to visit the fortresses of the principal cities of the Romagna as military engineer to Cæsar Borgia. Between 1503 and 1505 he produced the famous cartoon of the Battle of the Standard, from which he was to have painted a fresco in the great Hall of the Palazzo Vecchio at Florence. It hung side by side with Michelangelo's cartoon of the Battle of Pisa, in the Hall, where both were studied as miracles of art by all the painters of the time until after 1518, though Vasari erroneously says it was cut to pieces in 1512. In October, 1507, Leonardo once more established himself in Milan, where he remained, with the exception of two short visits to Florence in 1511 and 1513, until 1514, when he accompanied Giuliano de' Medici to Rome to assist at the coronation of Leo X. Unless he had previously visited Rome, of which we have no proof, Leonardo must at this time have painted the admirable fresco of the Madonna with Donor, in a lunette in S. Onofrio on the Janiculum. Leonardo went in January, 1516, to France, at the invitation of Francis I., and spent the last three years of his life in the King's service. But one of the many sides of this most many-sided of great men can be considered here, and that very imperfectly—namely, his work as a painter. Of this, unfortunately, very little which can be regarded as certainly authentic remains. His great mural painting of the *Last* Supper, at Milan, is in such a degraded and repainted condition that it is but a shadow of a shade, of the original perfection of which we can best judge by the fine drawing for the head of Christ, in the Brera, and to some extent by the copy by Marco d' Oggione, in the Royal Academy, London, and the well-known engraving by Raphael Morghen. His cartoon survives only in the drawing of one of its groups by Rubens, in the Louvre, a Flemish copy of which was probably used by Edelinck for his engraving of the Battle of the Standard. Few of the easel pictures attributed to Leonardo have stood the test of modern criticism; one after another has been assigned to some of his numerous disciples, until those beyond dispute authentic are the following: La *Belle* Ferronière (about 1497), *Mona* Lisa (about 1500), *Madonna* with St. Anne, *Madonna* of the Rocks, Louvre, Paris, and National Gallery, London. Other works which pass under Leonardo's name are: *Bacchus*, St. *John* Baptist (probably authentic), Louvre; Vanity and Modesty, Palazzo Barberini, Rome (painted by Luini or Salaino); Madonna, Palazzo Belgiojoso, Milan; *Madonna* of the Scales, Louvre (Salaino or Cesare da Sesto); Madonna and Infant St. John, Louvre (by Bernardino Luini); Portrait of Charles d'Amboise, Louvre (by Beltraffio); Resurrection, Berlin Museum; Salome with Head of John Baptist, Vienna Museum (by Cesare da Sesto); Male Portrait, perhaps of Lodovico Sforza, Dresden Museum; St. *Jerome*, Vatican; The Goldsmith, La *Monaca*, Palazzo Pitti, Florence (attributed to Lorenzo di Credi); Portrait of Isabella of Aragon, Ambrosian Library, Milan; *Madonna* della Caraffa, Palazzo Borghese, Rome; Portrait of Leonardo (?), Annunciation (?), Adoration of the *Magi* (?), Uffizi, Florence; Madonna, fresco, Villa Melzi at Vaprio; *Holy* Family, Hermitage, St. Petersburg.—Vasari, ed. Mil., iv. 17; Burckhardt, 363, 625; Mündler, 112; Pater, Studies, 90; Dohme, 2iii.; Ch. Blanc, École florentine; Houssaye, Hist. de Léonard de Vinci (Paris, 1869); Kugler (Eastlake), ii. 347; Gallenberg, L. da Vinci (Leipsic, 1834); Archivio storico italiano, Series III., Vol. 16; Amoretti, Memoire storiche; Bossi, Cenacolo; Carl Brun, Kunst und Künstler des Mittelalters und der Neuzeit; Brown; Heaton; Richter; Symonds, Renaissance; Eastlake, Five Great Painters (London, 1882); Art Journal (1882), 33; Jahrbuch der preuss. Kunstsammlung., v. 293; Kunst-Chronik, xx. 201,

261; Zeitschr. f. b. K., xvi. 133; xvii. 11; xviii. 88, 127, 154, 190; Gaz. des B. Arts (1886), xxxiii. 357 et seq.

VINCI, LEONARDO DA, DEATH OF, Jean François *Gigoux*, Besançon Museum; canvas. The painter dying at Fontainebleau in the arms of Francis I. Painted in 1835. A good picture, but historically incorrect, as Leonardo died at the Château de Clot, May 2, 1519, when the King was at St. Germain-en-Laye.—Larousse, xv. 1081.

By Dominique *Ingres*, Comte de Blacas, Paris. The painter dying at Fontainebleau in the arms of Francis I. Painted in 1819. Original sketch acquired by the Louvre in 1881.

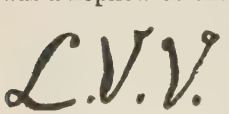
VINCK, FRANS, born in Antwerp; contemporary. History and genre painter, pupil of Leys, whose style he adopted. Medals: Brussels, Vienna, Philadelphia. Works: Passion of Christ (14 pictures with Hendrickx), Antwerp Cathedral; Triumphal Return of Best Shot; Flemish Burgher's Wife in 16th Century; Confederates in Presence of Margaret of Parma.—Müller, 537.

VINCK-BOONS (Vinckeboons), DAVID, born at Mechlin in 1578, died in Amsterdam in 1629. Dutch school; history, genre, and landscape painter, son and pupil of Philip Vinck-Boons (received into the Antwerp guild in 1580, and died in Amsterdam in 1601); lived some time in Antwerp, but most of his life in Amsterdam; painted chiefly on a small scale. Rottenhammer often supplied the figures in his landscapes. Works: Flemish Kirmess, Antwerp Museum; Prince Maurice starting for the Chase (attributed, but probably by Pauwels van Hillegaert), Museum, Amsterdam; Lottery by Torchlight, Old Men's Hospital, ib.; Landscape with Tobias and the Angel, Suermondt Museum, Aix-la-Chapelle; Wood Landscape with Castle on a River, do. with Hagar and the Angel, Aschaffenburg Gallery; Popular Festival in Holland, Bamberg Gallery; Flemish Kirmess (1608), Landscape with Wedding Procession, Tyrolese Landscape, Brunswick Gallery; Cattle surrounded by Water, Cassel Gallery; Fair in Flemish Village, Hamburg Gallery; Abraham and Hagar in a Forest, Copenhagen Gallery; Feeding the Poor, Landscape, Stockholm Museum; Woodland Scenes (2, one dated 1618), Hermitage, St. Petersburg; do., Winter Palace, ib.; do. (2), Academy, ib.; Feeding the Poor, Berlin Museum; do. and Kirmess, Robbers sharing Booty, Dresden Gallery; Great Landscape, Darmstadt Museum; Madonna with Angels in a Landscape, Fürstenberg Gallery, Donaueschingen; Kirmess in a Village, Städel Gallery, Frankfort; Annual Fair in Flemish Village, Baptism of the Eunuch, Kunsthalle, Hamburg; Frolic in Dutch Village, Königsberg Museum; Christ bearing the Cross (1611), Old Pinakothek, Munich; Wood Landscape (1624), Schleissheim Gallery; Rustic Love Couple (1629), Boys about Bird's Nest, Schwerin Gallery; Crucifixion, Repose in Egypt, do. (figures by Rottenhammer), St. Fulgentius in a Grotto, Museum, Vienna; Wood Landscape, Liechtenstein Gallery, ib.; Kirmess in Dutch Town, Harrach Gallery, ib.; River Landscape, Weimar Museum; Frolic on the Ice, Uffizi, Florence.—Charles Blanc, École flamande; Immerzeel, iii. 194; Kramm, vi. 1756; Kugler (Crowe), i. 250, 261; Michiels, vi. 187; Neefs, i. 238; Riegel, Beiträge, ii. 66.

VINEA, FRANCESCO, born at Forli in 1846. Genre painter, pupil in Florence of Pallastrini; paints mostly scenes in the costume of the 16th and 17th centuries. Gold medal, Berlin, 1886. Works: First Visit to Grandmother, Cheers, Three Cheers! Capitano Molena (1883); C' intendiamo, Painter before Easel, Cook plucking Hen (1884); Italian Dance Party, W. H. Vanderbilt, New York.—Illustr. Zeitg. (1884), i. 31; ii. 495, 501; Zeitschr. f. b. K., xx. 114.

VINNE, VINCENT LAURENSZ VAN DER, the elder, born in Haarlem, Oct. 11, 1629, died there, Aug. 26, 1702. Dutch school; history, portrait, landscape, and

animal painter, pupil of Frans Hals; entered the guild in 1649, travelled in 1652–53 through Germany, Switzerland, and France. After his return he painted portraits in the vigorous style of his master. As few pictures by him are known, though he was very industrious, it is to be supposed that many of his works pass under the name of Frans Hals. Works: Organ Grinder, Museum, Vienna; Itinerant Musicians, Old Man's Head, Old Woman's do., Liechtenstein Gallery, ib.; Male and Female Portraits, New York Museum. His son Laurens (1658–1729) was a landscape and flower painter, pupil of Berchem, whose manner he imitated; the latter's son, Vincent Laurensz the younger, born in Haarlem, June 10, 1686, died there, May 16, 1742, painted the same subjects. By him: City Hall of Haarlem (1729), Haarlem Museum. Vincent Janszoon van der Vinne (born in Haarlem, Jan. 31, 1736, died there, Jan. 15, 1811) was a nephew of the last named. By him:



Mountainous Landscape with River, Haarlem Museum.—Gaz. des B. Arts (1872), vi. 477; Immerzeel, iii. 195; Kramm, vi. 1767; Siret (1883), ii. 380; Van der Willigen, 314.

VINTAGE FESTIVAL, *Alma*-Tadema, Baron T. H. W. Schröder, Paris. Scene in a sumptuous Bacchic Temple, Rome; in centre, an altar, past which is moving a procession led by a beautiful priestess, followed by maidens playing the double pipe, and by dancing girls beating timbrels; after these march priests bearing jars of wine. In the court of the temple are more dancers and timbrel-players of both sexes. Painted in 1870; Philadelphia Exposition, 1876. Engraved by Aug. Blanchard.—Art Journal (1871), 147, 166; (1883), 34.

VINTAGE AT MACON, Joseph M. W. *Turner*, Earl of Yarborough, London; canvas. Festival at the opening of the Vintage at Macon, France. Male and female vintagers dancing under a group of trees on a terraced hill-side overlooking a wide champaign, with a smooth river flowing towards the left; in the mid-distance, a bridge connecting the two parts of the town, which lie on opposite sides. One of Turner's best pictures; recalls Claude and Poussin. Royal Academy, 1803.—Athen., Jan., 1875, 90; Waagen, Art Treasures, iv. 70; Hamerton, Life.

VINTON, FREDERICK PORTER, born at Bangor, Me., in 1846. Figure and portrait painter, pupil of W. M. Hunt in Boston; in 1875 of Bonnat in Paris; in 1876 of Duveneck, Dietz, and Wagner, in Munich; and later of Jean Paul Laurens. Associate of the National Academy, New York. Studio in Boston. Works: Celestina (1875); Italian Girl, Head of Neapolitan Boy, Head of Old French Peasant Woman (1878); French Peasant Woman, T. B. Clarke, New York; Portraits of S. H. Russell (1880), Wendell Phillips (1882); Street in Toledo—Spain (1884); Portrait, T. G. Appleton, Boston.

VIOLANTE, *Palma* Vecchio, Vienna Museum; wood, H. 1 ft. 6 in. × 1 ft. 3 in. Bust of a beautiful girl, with rich tresses falling upon her neck; dressed in blue bodice, showing plaited chemisette, and yellow brocade sleeves. Same figure, holding a palm, in Palma's Madonna (attributed to Giorgione) at Madrid. From collection of Paolo del Sera.—C. & C., N. Italy, ii. 480; Boschini, Carta del Navegar, 368.

VIOLINIST (Violinista or Suonatore), *Raphael*, Palazzo Sciarra-Colonna, Rome; wood, dated 1518. Bust of a youth, about twenty years old, three-quarters face, wearing a black cap, from which his brown hair falls on his shoulders, and a green mantle, trimmed with black velvet, with a fur collar; holds in left hand a violin bow and some laurel leaves and immortelles. Passavant believes it a portrait of Andrea Marone, a famous improvisatore of Brescia in time of Leo X. Engraved by J. Felsing.—Passavant, ii. 275; Müntz, 532, 536; Springer, 211.

VIOLLET-LE-DUC, ÉTIENNE ADOLPHE, born in Paris in 1817, died there in 1878. Landscape painter, pupil of Léon Fleury and of F. L. Français. Medals: 3d class, 1852, 1861; medal, 1870. Works: Valley of Jouy (1870); do. from Heights of Metz (1872); Isles of Hyères, Environs of Cannes (1874); West Entrance to Ferme du Mont at Étretat, East do. (1875); Aqueduct of Buc (1876); Plateau of Amont at Étretat, Beach at do. (1877).

VIRGEN DE BELEN. See *Madonna* de Belen.

VIRGEN DE LA FAJA. See *Madonna* à la Ceinture.

VIRGEN DE LA MANZANA. See *Madonna* of the Apple.

VIRGEN DEL PEZ. See *Madonna* del Pesce.

VIRGEN DE LA SERVILLETA. See *Madonna* de la Servilleta.

VIRGIN, BIRTH OF, Annibale *Carracci*, Louvre, Paris; canvas, arched, H. 8 ft. 10 in. × 5 ft. The Eternal, in a glory of angels, presides over the birth of the Virgin, who is cared for by women in foreground; in background, St. Anna in bed aided by attendants; near her, Joachim and two women. Painted for church of pontifical palace at Loreto; later in Musée Napoléon. Engraved by R. V. Audenaerd.—Villot, Louvre; Landon, Musèe, xii. Pl. 10.

By Domenico *Ghirlandajo*. See *Virgin*, Life of.

By *Murillo*, Louvre, Paris; canvas, H. 6 ft. × 11 ft. 10 in. In a chamber, around a copper vessel prepared to bathe the babe, are two angels and four women, one of whom holds the infant while another brings linen; to left of them two cherubs, one playing with a dog; on extreme left, St. Anna sitting in bed, receiving St. Joachim and others; on right, two women drying linen at a fireplace; above, five cherubs in a glory. Painted in 1655 for Cathedral of Seville; carried off by Soult; bid in at Soult sale (1852) at 90,000 francs; acquired by the government in 1858 at 150,000 francs. Engraved by A. Martinet; L. Massard; A. Masson; etched by Damman.—C. Bermudez, Carta, 59; Ford, Handbook, 180; Gaz. des B. Arts (1875), xi. 180; Klass. der Malerei, ii. Pl. 66; Curtis, 142; Réveil, vii. 471.

Birth of the Virgin, Annibale Carracci, Louvre, Paris.

VIRGIN, CONCEPTION OF. See *Conception*.

VIRGIN, CORONATION OF, Fra *Angelico*, Louvre; wood, H. 7 ft. × 6 ft. 11 in. Christ, enthroned, crowning the Virgin in the presence of many angels and saints. In predella, seven scenes from life of St. Dominick, called the Miracles of St. Dominick. Painted for S. Domenico, Fiesole, whence taken by the French in invasion of 1812. Engraved by Ternite; A. François (1867);

chromolithograph by Kellenhoven (1855); water-colour, J. Journy (Salon, 1861).—Vasari, ed. Mil., ii. 511; A. W. Schlegel (Paris, 1816); C. & C., Italy, i. 584; Larousse, v. 363.

By Fra *Angelico*, Uffizi, Florence; wood, small figures. Christ places the crown upon the head of the Virgin in the midst of a choir of angels, surrounded by a great number of saints, male and female. Painted in 1433 for S. M. Nuova, Florence, whence removed to Uffizi in 1825. A masterpiece, magnificently composed. The predella, consisting of the Marriage of the Virgin, Death of the Virgin, and Birth of John Baptist, is now separate in the Uffizi. The Marriage is one of the greatest of his compositions. —Vasari, ed. Mil., ii. 516; C. & C., Italy, i. 586; Lasinio, i. Pl. 30, 105, 106.

By Giovanni *Bellini*, S. Francesco, Pesaro; wood, H. 8 ft. 6 in. × 7 ft. 11 in.; signed. The Virgin and Saviour on a throne, the former bending to receive the crown; SS. Peter, Paul, Jerome, and Francis. Panel is in a rich frame, with pilaster niches on sides containing eight saints, and resting on predellas representing: Conversion of St. Paul; Martyrdom of St. Peter; Nativity; St. Jerome Penitent; St. Francis receiving Stigmata. Painted about 1475 for S. Domenico, whence removed to S. Francesco.—Vasari, ed. Mil., iii. 162; Ridolfi, Maraviglie, i. 95; C. & C., N. Italy, i. 158; Meyer, Künst. Lex., iii. 404, 416.

By Sandro *Botticelli*, Florence Academy; wood, H. 12 ft. 2 in. × 8 ft. 2 in. The Eternal crowning the Virgin in the heavens, surrounded by a choir of cherubs and dancing angels; below, SS. John Evangelist, Augustine, Jerome, and Eloy. Painted about 1481 –84 for S. Marco, Florence. One of Botticelli's best works. Engraved by F. Livy.—Vasari, ed. Mil., iii. 312; C. & C., Italy, ii. 420; Gall. di Firenze, Pl. 45.

Birth of the Virgin, Murillo, Louvre, Paris.

By Raffaellino del *Garbo*, Louvre; wood, H. 9 ft. 6 in. × 5 ft. 4 in. Within a glory the Virgin, seated, receives the crown from Christ, while the Holy Spirit hovers over their heads; four angels play a lute, a dulcimer, a harp, and a viol; below, at left, SS. Benedict and Salvi, Bishop of Verona; at right, SS. Giovanni Gualberto Azzini, founder of the brotherhood of Vallombrosa, and Bernardo degli Uberti, Cardinal and Bishop of Parma. Painted for S. Salvi, Florence; carried to Paris in 1812. Much injured.—Vasari, ed. Mil., iv. 238; Villot, Cat. Louvre; Landon, Musée, 2d Col., iv. Pl. 1.

By school of Domenico *Ghirlandajo*, S. Girolamo, Narni. Formerly attributed to Raphael and to Lo Spagna.—C. & C., Italy, iii. 310.

By *Guido* Reni, Bologna Gallery; canvas, H. 7 ft. 5 in. × 5 ft. 9 in. The Virgin, in a glory, crowned by the Son and the Father, with the Holy Ghost descending from above; below, SS. Catherine, John Evangelist, John Baptist, and Bernard. Formerly in suppressed church of S. Bernardo of the Olivetan monks. Engraved by A. Marchi.—Pinac. di Bologna, Pl. 68; Felsinor, Pittrice, ii. 7; Lavice, 13.

By *Guido* Reni, National Gallery, London; copper, H. 2 ft. 2 in. × 1 ft. 7 in. A rich composition with refined forms and beautiful heads. Probably of first period. Formerly in Madrid Gallery, whence passed to Sir Thomas Lawrence; then to Mr. Wells, who in 1847 bequeathed it to National Gallery.—Waagen, Treasures, i. 337.

By Andrea *Orcagna*, National Gallery, London; wood, tempera, H. 9 ft. 7 in. × 13 ft. 1 in. Altarpiece in three parts: in centre, Christ crowning the Virgin, with two angels standing on each side and ten others below, some kneeling and some playing musical instruments; in each of side pictures, twenty-four saints kneeling; on left is St. Peter, supporting on his knees the model of S. Pietro Maggiore, Florence, for which the picture was originally painted. Nine other pictures in National Gallery also formed part of this altarpiece.—Cat. Nat. Gal.

By *Raphael*, Vatican, Rome; wood transferred to canvas, arched at top, H. 9 ft. 2 in. × 5 ft. 2 in. Christ crowning the Virgin enthroned in the heavens, surrounded by angels with musical instruments, and cherubs above; below, the apostles around the empty tomb. Painted in 1503 at Città di Castello for Maddalena degli Oddi, and placed in the Oddi Chapel of S. Francesco, Perugia; carried thence in 1797 to Paris, where it was transferred to canvas; returned in 1815 and placed in Vatican. Engraved by E. Stolzel; Graffonara; Couché fils. Copy, dated 1518, in church of Civitella Bernazzone, near Perugia. The predella,—the Annunciation, Epiphany, and Presentation,—also in Vatican, in separate frame.—Vasari, ed. Mil., iv. 317; C. & C.,

Coronation of the Virgin, Raphael, Vatican, Rome.

Raphael, i. 141 ; Giornale di Erud. Tosc., 235 ; Gruyer, Vierges de Raphael, ii. 549 ; Müntz, 64 ; Passavant, ii. 12 ; Larousse, v. 363.

By *Raphael*, Giulio Romano, and Il Fattore, Vatican ; wood, H. 10 ft. 6 in. × 7 ft. 8 in. In upper part, Christ crowning the Virgin in the heavens ; in lower, apostles around the tomb of the Virgin. Ordered of Raphael in 1505 for the Convent of Monte Luce, near Perugia, but he had time to make only the study for it. Upper part finished, after Raphael's death, by Giulio Romano, lower by Il Fattore. Carried to Paris in 1797 ; returned in 1815 and placed in Vatican. Engraved by J. Cappelli.—Pungileone, Raphael, 192 ; Passavant, ii. 309 ; C. & C., Raphael, i. 235 ; Gruyer, Vierges de Raphael, ii. 570.

By *Rubens*, Brussels Museum ; canvas, H. 12 ft. 11 in. × 8 ft. 2 in. The Virgin, kneeling upon an inverted crescent, with angels in clouds beneath, is crowned by the Father and the Son. Painted for Church of Recollets, Antwerp. Carried to Paris, 1794 ; given to Museum of Brussels in 1802. Engraved by P. Pontius ; Van den Enden. Replica, with variations, Berlin Museum ; another, burned in 1718 in Church of Jesuits, Antwerp.—Smith, ii. 15 ; ix. 247 ; Meyer, Museen, 388 ; Larousse, v. 364.

By Lo *Spagna*, Church of Riformati, Todi. Above, Saviour crowns Virgin under a canopy, in centre of a company of angels, prophets, and sibyls ; below, SS. Jerome, Louis, Bernardino, John Baptist, and others. Imitated, with changes, from Florentine altarpiece at Narni. Painted in 1511. Replica (1511), with changes, S. Martino, near Trevi ; Magdalen and St. Catharine introduced below, and view of S. Francesco at Assisi in background.—C. & C., Italy, iii. 310, 312 ; Vasari, ed. Mil., i. 594.

By *Tintoretto*, S. Giorgio Maggiore, Venice ; canvas. Above, the Virgin is crowned ; below are SS. Benedetto, Gregorio, Placido, Mauro, and five portraits.—Zanotto, 631.

By *Velasquez*, Madrid Museum ; canvas, H. 5 ft. 9 in. × 4 ft. 4 in. The Virgin, enthroned in clouds, with her robe upheld by two cherubs, is about to be crowned by the Father and the Son, while above hovers the dove ; beneath are four winged heads. Painted, probably after second visit to Italy, for the Queen's oratory in the palace at Madrid. Considered the best of his religious pictures. Engraved by Massard ; Nargeot ; etched and lithographed by several.—Madrazo ; C. Bermudez ; Jameson, Madonna, 23 ; Curtis, 3 ; Réveil, xiv. 955.

Coronation of Virgin, Velasquez, Madrid Museum.

Subject treated also by Cosimo Rosselli, S. M. de' Pazzi, Florence, and Louvre, Paris ; Ridolfo Ghirlandajo, Louvre ; Pinturicchio, Vatican ; Girolamo da Santa Croce, Berlin Museum ; Giulio Romano and Il Fattore, Vatican ; Marco Palmezzano, Brera, Milan ; Girolamo da Udine, Hospital at Udine ; Paolo Veronese, Venice Academy and Schleissheim Gallery ; Annibale Carracci, Duke of Newcastle ; Giovanni Lanfranco, Louvre ; Padovanino, Venice Academy ; Carlo Francesco Nuvolone, Passione, Milan ; Juan de Juanes, Madrid Museum ; Hans Memling, Hospital of St. John, Bruges ;

Hans Holbein, elder, Augsburg Gallery; Hans von Culmbach, Munich Gallery; Hans Schauffelein, ib.; Hans Baldung Grien, Friburg Cathedral; Adriaen van der Werff, Old Pinakothek, Munich; Giotto, Church of S. Francesco d'Assisi; Claudius Jacquand, St. Philippe-du-Roule, Paris.

VIRGIN, DEATH OF, Michelangelo da *Caravaggio*, Louvre, Paris; canvas, H. 12 ft. 1 in. × 8 ft. The Virgin on her death-bed, the apostles and their disciples in affliction; in

Death of the Virgin, Michelangelo da Caravaggio, Louvre, Paris.

foreground, at right, a woman seated, her head upon her knees, weeping. Painted for S. M. della Scala in Trastevere, Rome; bought by Duke of Modena, who sold it to Charles I. of England; bought by Jabach, who sold it to Louis XIV. Engraved by S. Vallée; H. Laurent; Claessens; Oortmann. —Villot, Cat. Louvre; Musée royal, i.; Filhol, vii. Pl. 475; Landon, Musée, iv. Pl. 32; Meyer, Künst. Lex., i. 615; Cab. Crozat, ii. Pl. 91.

By Domenico *Ghirlandajo*. See *Virgin*, Life of.

By Martin *Schaffner*, Pinakothek, Munich; wood, H. 9 ft. 10 in. × 5 ft. 2 in. She kneels, supported by two of the apostles, while another, in priestly raiments, holds before her a book; at the right, two kneeling are reading from a book and two others are visible in background; at the right, two more are bringing a sprinkler and a censer; above, the soul of the dying, borne upwards by angels to a glory, where it is received by Christ. On the reverse: Christ with the Apostles, and half of the Departure of Christ, the other half being on the back of another picture in the Pinakothek. These, and other panels, formed once the wings of the altar door of a convent at Weddenhausen, near Ulm. They came into possession of the Government in 1803, when the convent was broken up. Engraved by J. Burger.—Förster, v.

VIRGIN, EDUCATION OF, Jean *Jouvenet*, Uffizi, Florence; canvas. The Virgin, her hands joined, kneels before her mother, who points with her finger to letters on a paper spread out upon her knees; Joachim leans upon a chair in which St. Anna is seated; in background, young girls at work; above, the heads of cherubim smiling in the clouds. Engraved by Pierre Drevet. Several repetitions.—Larousse, vii. 215.

By *Murillo*, Madrid Museum; canvas, H. 7 ft. 2 in. × 5 ft. 5 in. St. Anna, seated on a bench with an open book in her lap, teaches the Virgin, who stands on left; above, two cherubs about to crown the latter with flowers; on left, a marble column and a basket of linen; in background, a balustrade. Painted about 1674; figures thought to be portraits of wife and daughter of artist. From Isabel Farnese Collection. Lithographed by F. Decraene; H. Eichens; Jacott; and others. Study, Madrid Museum; sketch, Edward A. Leatham, London.—Curtis, 143; Gaz. des B. Arts (1875); Madrazo, 478.

By *Rubens*, Antwerp Museum; canvas, H.

6 ft. 4 in. × 5 ft. St. Anna, seated on a bench in front of a balustrade, teaches the Virgin, who stands beside her, to read from a book; behind, left, St. Joachim, whose countenance shows delight at the progress of the pupil; above, two angels with a crown of flowers. Painted for the Church of the Unshod Carmelites, Antwerp. Engraved by Schelte; Bolswert; C. Waumans.—Réveil, x. 748.

Education of the Virgin, Rubens, Antwerp Museum.

VIRGIN IN GLORY WITH SAINTS, Simone *Cantarini*, Bologna Gallery; canvas, H. 7 ft. 5 in. × 4 ft. 3 in. The Virgin, seated upon clouds in a glory of angels, two of whom are about to crown her, with one foot upon the crescent moon; below, SS. John Evangelist, Nicholas of Tolentino, and Euphemia. Engraved by G. Asioli.—Pinac. di Bologna, Pl. 20.

VIRGIN OF GRIEF. See *Mater* Dolorosa.

VIRGIN, HOLY, *Guido* Reni, Uffizi, Florence; canvas, H. 4 ft. 3 in. × 3 ft. 1 in. Half-length, with drapery over her head and shoulders, her hands crossed upon her breast, and her eyes turned upwards. Engraved by E. Beisson.—Wicar, i. Part 10; Molini, Gal. di Firenze, i. 141; Soc. Ed. and Paris, Pl. 117.

VIRGIN, LIFE OF THE, Domenico *Ghirlandajo*, S. M. Novella, Florence; frescos on the wall of the choir. Seven subjects: 1. Joachim's Expulsion from the Temple; 2. Birth of the Virgin; 3. Presentation in the Temple; 4. Marriage of the Virgin; 5. Adoration of the Magi; 6. Massacre of the Innocents; 7. Death and Assumption of the Virgin. Executed, with the aid of assistants, about 1490, by order of Giovanni Tornabuoni, to replace the damaged works of Andrea Orcagna. Engraved by Lasinio.—Vasari, ed. Mil., iii. 260; C. & C., Italy, ii. 476; Larousse, xv. 1028.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, H. 2 ft. 5 in. × 1 ft. 10 in. The Virgin and Joseph, holding each other by the hand, accompanied by five male and three female attendants, stand before the High Priest; above, the dove in a glory; in background, architecture and a crimson curtain.—Curtis, 143.

By Pietro *Perugino*, Caen Museum, France; canvas, life-size. Marriage of the Virgin and St. Joseph by the High Priest, in presence of a group of men on one side and of women on the other, in front of an octagon temple. A modification of the Delivery of the Keys to Peter, in the Sistine Chapel. Contracted for in 1495 for the Brotherhood of S. Giuseppe in Lorenzo, Perugia, but not painted until after 1500; carried to France in 1799 and not returned. Raphael probably had a hand in it, and his Sposalizio, at Milan, repeats the same consecrated type.—Vasari, ed. Mil., iii. 581; C. & C., Italy, iii. 217; Müntz, 84.

By *Raphael*, Brera, Milan; wood, arched at top, H. 5 ft. 6 in. × 3 ft. 9 in.; signed, and dated 1504. Marriage of the Virgin and Joseph by the High Priest in the court of the temple; group of men on one side and of women on the other side of priest. An adaptation from Perugino's Sposalizio at Fano and at Caen. Painted for S. Francesco

of Città di Castello, where it remained till June 28, 1798, when the municipal authorities gave it up to Gen. Giuseppe Lecchi, commander of a French brigade then in the town. Lecchi sold it in 1801 to Giacomo Sannazaro, of Milan, from whom the Milan Hospital inherited it in 1804; purchased by the State in 1806 for 53,000 francs. Restored in Milan by Molteni, but somewhat discoloured. Copy, of 1506, by Giovanni Andrea *Urbani*, in sacristy of S. Giuseppe, Urbino; another in S. Agostino, Città di Castello, a third in Berlin Museum; modern copy in École des Beaux Arts, Paris. Engraved by Longhi.—Vasari, ed. Mil., iv. 323; Pungileone, Raphael, 282; C. & C., Raphael, i. 163; Passavant, ii. 18; Klas. der Malerei, i. Pl. 31; Gruyer, Vierges de Raphael, ii. 3, 21; Müntz, 81; Kugler (Eastlake), ii. 413; Perkins, 59; Réveil, ix. 577.

VIRGIN OF MERCY. See *Madonna* della Misericordia.

VIRGIN AND ST. DOMINICK, Paolo *Veronese*, Venice Academy; canvas. The Virgin in glory and St. Dominick distributing crowns of roses to a pope, an emperor, a king, a doge, etc. From S. Pietro Martire, Murano.

VIRGIN OF SORROWS (Vírgen de las Augustias), Anton Van *Dyck*, Madrid Museum; canvas, H. 3 ft. 9 in. × 3 ft. 3 in. The Virgin, seated, supports on her lap the body of Christ, whose hand the Magdalen kisses, while St. John stands near by. Larger repetition in Museum of Ambéres.—Madrazo.

VIRGIN, SEVEN JOYS OF THE, Hans *Memling*, Old Pinakothek, Munich; wood, H. 2 ft. 7 in. × 5 ft. 11 in. An extensive landscape, in the centre of which is Jerusalem with many towers. In the foreground, middle, the Adoration of the Magi, on the left the Nativity, on the right the Resurrection; in the background, The Annunciation to the Shepherds, the Journeying of the Magi and their Re-embarkation on the Sea; their Visit to Herod, the Massacre of the Innocents, and the Flight into Egypt. On the other side the Women at the Sepulchre, the Appearance of Christ among the Women and Disciples, taking Leave of his Mother, his Ascension, the Death of the Virgin and her Reception in Heaven, and lastly, on the distant mountain peaks, the Three Magi, kneeling, gazing on the Star of Bethlehem. The title of this picture is misleading, as the design includes many incidents in the life of Christ and of the Virgin besides those called the Seven Joys. Weale calls it Christ the Light of the World, and Michiels the Triumphs of Christ. Painted for Pierre

Marriage of the Virgin, Raphael, Brera, Milan.

Bultynck, a currier of Bruges, who presented it to his guild in 1479; dedicated in 1480 in Chapel of the Tanners, Bruges, where it remained until about 1780, when it was presented to the Austrian Governor-General of Brabant; passed in 1813 from the Brion family at Brussels to the Collection of the Boisserée brothers; acquired thence by the Pinakothek. Engraved by E. Schäffer; R. Peztsch in Förster's Denkmale. Lithographed by Strixner, Freymann.—Kugler (Crowe), i. 97; Eastlake, Notes, 139.

VIRGIN, SEVEN SORROWS OF THE, Hans *Memling*, Turin Gallery; wood, H. 1 ft. 9 in. × 3 ft. The story of the Passion, in a landscape. In background, the Entrance of Christ into Jerusalem; then the Saviour in the House of the Pharisee, and the Last Supper; next, nearer the spectator, the Betrayal by Judas, the Flagellation, the March to Calvary, the Crucifixion, the Descent from the Cross, the Resurrection, the Descent into Limbus, the Appearance to the Magdalen, and the Supper at Emmaus. In the foreground, a donor and his wife are kneeling. There are hundreds of figures in this miniature, all of them delicately finished and brilliantly coloured. Probably the central part of an altarpiece, painted in 1477–78, by order of Willem Vrelandt, for the booksellers' chapel in Bruges. The donors are supposed to be Vrelandt and his wife. The picture was sold in 1624. Saved from the plunder of the Dominican Convent of Bosco, near Alessandria, Piedmont, in the French Revolution, and subsequently presented to the king. The wings are supposed to be lost.—C. & C., Flemish Painters, 267.

VIRGINIA, DEATH OF, G. G. *Lethière*, Louvre; canvas, H. 15 ft. × 25 ft. 8 in.; signed, dated 1828. Virginius, having slain his daughter, holds up the bloody knife and threatens Appius Claudius, the Decemvir. Salon, 1831; presented to Louvre in 1848 by M. Bayard. Original study in Salon of 1795.

VISCH, MATHIAS DE, born at Reninghe, West Flanders, in 1702, died at Bruges, April 23, 1765. Flemish school; history and portrait painter, pupil at Bruges of Joseph van den Kerckhove; was the first to win (1720) the prize at the newly founded Academy, went in 1723 to Paris and thence soon after to Italy, visiting Rome, Venice, where he studied under Piazzetta, then Parma and Piacenza; returned to Bruges after nine years' absence, established a successful life-model school in 1735, and became professor at the Academy in 1739. Works: Hagar consoled by the Angel, St. Jacques, Bruges; Allegory of Fine Arts, Portraits of Himself (2, one dated 1740), do. of the Painter Suweyns (1740), Academy, ib. —Immerzeel, iii. 197; Weale, Cat. Bruges Acad., 91.

VISCHER, AUGUST, born at Waldangelloch, Baden, in 1822. History and genre painter, pupil of Munich Academy under Cornelius and Schnorr, and of Antwerp Academy under Wappers and Deitmann, then of De Block; settled in Munich in 1850, visited Paris in 1853–54; became Baden court painter in 1864 and professor at the Polytechnic Institute in Carlsruhe in 1870. Gold medal, 1851. Works: Sailors' Dance in Dutch Tavern, Scene in Baden Revolution, Diana of Poitiers before Francis I. (1850); Capture of Olden Barneveld (1851), Coligny at St. Quentin surprised by the Spaniards (1852), Carlsruhe Art Union; Capture of Götz von Berlichingen; Capture of Francis I. at Pavia (1857); Berthold of Zähringen defeating the Milanese at Cassano in 1158 (1864), Carlsruhe Gallery; Storming of Rome by the Germans (1875). In fresco: Storming of Ofen by Elector Max Emanuel, Entry of Elector Max Joseph into Munich in 1799, National Museum, Munich. —Dioskuren (1870), 185; Kaulen, 310; Regnet, ii. 286.

VISITATION, Mariotto *Albertinelli*, Uffizi, Florence; wood, small figures; dated 1503. Visit of Mary to Elizabeth (Luke i. 39). The Virgin and Elizabeth meet under a dec-

orated portico; in the predella, Annunciation, Nativity, and Presentation in Temple. Painted for S. Martino, Florence; passed

Visitation, Mariotto Albertinelli, Uffizi, Florence.

in 1786 from the Florence Academy to the Uffizi. Albertinelli's masterpiece. The group is felicitous, the draperies are worthy of Fra Bartolommeo, and the low-keyed tone of colour is heightened by glazes applied with consummate skill. Engraved by V. della Bruna.—C. & C., Italy, iii. 485; Vasari, ed. Mil., iv. 224; Molini, Gal. di Firenze, i. 69; Lasinio, i. Pl. 21; Meyer, Künst. Lex., i. 219, 222; Etruria Pittrice, i. Pl. 39; Rosini, iv. 47.

By Domenico *Ghirlandajo*, Louvre; wood, H. 5 ft. 7 in. × 5 ft. 3 in.; dated 1491. The Virgin receives the salutation of St. Elizabeth, who kneels in presence of Mary Cleopas and Mary Salome. Begun for Church of Cestello, now S. M. Maddalena de' Pazzi, Florence, by Domenico, and finished by his brothers, David and Benedetto. Carried to Paris in 1812, and left to the Musée Napoléon in 1815 by the Florentine Commissioners.—Vasari, ed. Mil., iii. 258; Villot, Cat. Louvre.

By *Palma* Vecchio, Vienna Museum; canvas, H. 6 ft. × 11 ft. 9 in. Joseph and Zacharias witness the meeting of Elizabeth and Mary at outskirts of a village.—C. & C., N. Italy, ii. 471.

By Sebastian del *Piombo*, Louvre, Paris; wood, transferred to canvas, H. 5 ft. 6 in. × 4 ft. 4 in.; signed, dated 1521. Visit of Mary to Elizabeth; in distance, a man announces to Zacharias the coming of the Virgin. Painted for Francis I. Damaged by restorations.—C. & C., N. Italy, ii. 339; Villot, Cat. Louvre; Filhol, vii. Pl. 469; Landon, Musée, xiii. Pl. 44.

Visitation, Sebastian del Piombo, Louvre, Paris.

By *Raphael*, Madrid Museum; wood, transferred to canvas, H. 6 ft. 7 in. × 4 ft. 9 in. Elizabeth advances from left to meet the Virgin and clasps her hand; in back-

ground, baptism of Christ, with the Eternal blessing him from above. Painted about 1517 for Giovanni Battista Branconio of

Visitation, Raphael, Madrid Museum.

Aquila, who presented it to S. Silvestro at Aquila in the Abruzzi; bought in 1655 by Philip IV. of Spain, who placed it in the Escorial; carried to Paris in 1813 and transferred to canvas; returned in 1822. Almost wholly by Raphael. Engraved by A. B. Desnoyers, and others.—Gruyer, Vierges de Raphael, ii. 63; Passavant, ii. 247; Madrazo, 189; Réveil, i. 61; Larousse, xv. 1116.

By *Rembrandt*, Grosvenor House, London; wood, H. 1 ft. 9 in. × 1 ft. 6 in.; signed, dated 1640. Elizabeth embraces the Virgin at the bottom of the house steps, which the aged Zacharias, who is supported by a youth, is descending; behind the Virgin, a negress, and farther back a servant housing an ass; beside them a dog, a peacock, and a hen with chickens. Formerly in Collection of King of Sardinia; bought in England in 1812. Engraved by J. Burnet (1813).—Waagen, Art Treasures, ii. 165; Vosmaer, 455; Smith, vii. 22.

By *Rubens*, Antwerp Cathedral; wood, H. 13 ft. 6 in. × 4 ft. 10 in. The Virgin is received by Elizabeth at the entrance of a house with a vast portico supported by columns, while Zacharias greets Joseph, who is mounting the steps; behind the latter, a maid-servant with a basket on her head, and in foreground a man-servant unlading an ass. Painted on the interior of one of the wings of the *Descent* from the Cross. Engraved by P. de Jode; Ragot.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The Virgin and Elizabeth, with Zacharias behind them leaning on his staff. "Painted in his very best manner; exquisite in simplicity, unrivalled in vigour, well-preserved, and, as a piece of painting, certainly one of the most precious in Venice."—Ruskin, Stones of Venice, iii. 332.

Visitation, Rubens, Antwerp Cathedral.

Subject treated also by Pinturicchio, Vatican; Cristofano Allori, Palazzo Strozzi, Florence; Federigo Barocci, Vienna Muse-

um; Carlo Bonone, S. M. in Vado, Ferrara; Callisto da Lodi, S. M. Calchera, Brescia; Lodovico Carracci, S. Domenico, Bologna; Domenichino, Cappella Nolfi, Fano; Garofalo, Palazzo Doria, Rome; Luca Giordano, Vienna Museum; Guercino, Rouen Museum; Carlo Maratti, S. M. della Pace, Rome; Giovanni Maria Morandi, Uffizi, Florence; Bernardino Naldini, Duomo, Florence; Ercole Procaccini, Naples Museum; Andrea Vicentino, Uffizi, Florence; Vicente Joanes, Madrid Museum, Carlsruhe Gallery; Vincenzo Carducho, Madrid Museum.

VITALE DA BOLOGNA, early part of 14th century. Bolognese school. A Madonna signed and dated 1320 is in the Bologna Gallery. Another, engraved by D'Agincourt, was dated 1345. A third, signed by him without date, is in the Museo Cristiano of the Vatican. He was a second-rate painter, who imitated the affected tenderness and delicacy of the Umbrians and displayed the mechanical attainments of a miniaturist.—C. & C., Italy, ii. 207; Vasari, ed. Le Mon., iii. 41; Ch. Blanc, École bolonaise, Introd., vi.; Burckhardt, 518.

VITALIS, PAPIRIUS, Roman painter, date unknown.—Fabretti, Inscr., 235, No. 622; R.-R., Schorn, 425.

VITE, TIMOTEO, or Timoteo da Urbino, born in Ferrara in 1469, died in Urbino, Oct. 10, 1523. Umbrian school; son of Bartolommeo di Pietro Vite. Brought up a goldsmith, but painted with Francia in Bologna in 1491–95, and settled as a master at Urbino. About 1519, or perhaps a little before, he became Raphael's assistant in Rome, remaining there until Raphael's death (1520), when he probably returned to Urbino. The most important of his works is the altarpiece (1504), Duomo, Urbino. The outline and modelling are precise and careful in finish, and the drapery is good, but the effect is cold and chilling. Vite recalls Francia and Pinturicchio, though much inferior to them. A Madonna with Saints, Brera, Milan, is of this period. As he grew older he adopted the Raphaelesque style, as shown in the figure of St. Apollonia in the Santissima Trinità, Urbino. As Raphael's assistant he painted the Prophets, in the Church of the Pace, Rome, and the draperies of Raphael's Sibyls below them. The *Madonna* di S. Luca, Academy of St. Luke, Rome, attributed to Raphael, is now ascribed to him. To this period also belongs his *Magdalen*, Bologna Gallery.—C. & C., N. Italy, i. 567, 577; Burckhardt, 586, 660, 684; Vasari, ed. Le Mon., viii. 146; ed. Mil., iv. 489; Ch. Blanc, École ombrienne; Lübke, Gesch. ital. Mal., i. 453.

VIVARINI or VIVARINO, ANTONIO. See *Antonio* da Murano.

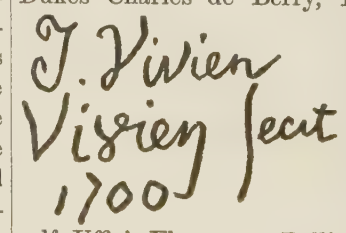
VIVARINI, BARTOLOMMEO, Venetian school; last half of 15th century. Associated in 1450 with his brother *Antonio* da Murano, with whom he had probably studied, but soon left him and founded a separate studio. In his first works he signs himself Da Murano, but in 1459, when he produced his St. John Capistrano, now in the Louvre, he had taken the afterwards celebrated name of Vivarini. In 1465 he painted a *Madonna* with Saints, now in the Naples Museum, in which Venetian and Paduan elements are commingled, but the latter predominates in his later works. After the introduction of oil-painting into Venice by Antonello da Messina in 1470, Bartolommeo was the first to adopt the new method in two altarpieces, one of 1473 in SS. Giovanni e Paolo, Venice (in parts, one in the transept and one in the sacristy), and the other, of 1474, St. *Mark* between Four Saints, in S. M. de' Frari, Venice. To paint these fine works he must have studied the best creations of Mantegna, whom he often resembles in accurate execution, though he is generally colder in colour. The later pictures of Bartolommeo show the hand of assistants and are of unequal value. Of these, the St. Ambrose between Four Saints (1477), in the Vienna Museum, is a good example. Between this and 1499 he executed many works, but never rose again to his best standard, and sank gradually into

comparative obscurity. Among his later works is St. *George* and the Dragon (1485), Berlin Museum.—C. & C., N. Italy, i. 39; Burckhardt, 589, 590, 623; Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., vi. 86, 102, 126; ed. Mil., iii. 666; Lermolieff, 397; Lübke, Gesch. ital. Mal., i. 514.

VIVARINI, LUIGI or ALVISE, the elder, Venetian school, beginning of the 15th century. A Christ bearing His Cross, in the sacristy of S. Zanipolo, Venice, has his signature, with the date 1414. The picture has been so much repainted that the authenticity of the inscription has been doubted by many. Lermolieff and Crowe and Cavalcaselle doubt the existence of an elder Luigi, and the latter believe it to be the work of Luigi Vivarini who lived at the close of the 15th century, following in this Lanzi and others. Charles Blanc, however, who thinks the date authentic, and believes in the existence of an elder Luigi, is supported in his belief by Ridolfi, Zanetti, and Zanotto. There are several single figures of saints attributed to the elder Luigi in the Venice Academy.—C. & C., N. Italy, i. 19, 58; Vasari, ed. Mil., iii. 159; Ch. Blanc, École vénitienne; Lermolieff, 396.

VIVARINI, LUIGI, the younger, Venetian school, last of 15th century, died in 1503? He was a kinsman of Bartolommeo Vivarini, and probably studied either under him or with Antonio da Murano, his elder brother. His style for many years is marked with the Muranese stamp, but when Bartolommeo's powers began to decline, Luigi crept up gradually to an imitation of the Bellini, and in many qualities soon rivalled Giovanni Bellini. One of the best examples of his earlier works is the *Madonna* with Saints (1480), now in the Venice Academy. It shows correct aerial and linear perspective and the proper distribution of figures, and proves that he needed but a little more taste for colour, more delicacy of selection, and greater versatility, to equal his rivals. In 1488 he was employed with the brothers Bellini in the decoration of the Sala del Gran Consiglio, but the fire of 1577 unfortunately destroyed his works. While engaged in this he also executed important private works, the three largest and latest of which are a *Madonna* with Saints, Berlin Museum; *Madonna* with Saints and Angels (1501), same gallery; and the Apotheosis of St. *Ambrose* in the Frari, Venice, finished after Luigi's death, by his pupil Basaiti.—C. & C., N. Italy, i. 52; Vasari, ed. Mil., iii. 159; Ch. Blanc, École vénitienne; Lermolieff, 398; Lübke, Gesch. ital. Mal., i. 517.

VIVIEN, JOSEPH, born at Lyons in 1657, died at Bonn, Dec. 5, 1735. French school; portrait painter, especially in pastel, pupil of Le Brun in Paris, where he went in 1677. Acquired such reputation that all persons of note in Europe wished to be painted by him. His portraits are excellent likenesses and of fine execution. Member of Academy, 1701; Counsellor, 1703. Court painter to Elector of Cologne. Works: Adoration of the Magi (1698), Notre Dame de Paris; Elector Max Emanuel of Bavaria, Duke of Burgundy, Sculptor Girardon, three others, Musée des dessins, Louvre; Portraits of Fénélon, and the Engraver Edelinck (attributed), Versailles Museum; Cardinal Joseph Clement of Bavaria, Elector of Cologne, Valenciennes Museum; others in Museums at Metz and Rouen; Duke Ferdinand Maria of Bavaria, Darmstadt Museum; Fénélon, The Artist, Old Pinakothek, Munich; Philip V. of Spain, Dukes Charles de Berry, Louis of Burgundy, Max Emanuel of Bavaria (2), eight others, Schleissheim Gallery; Portrait of himself, Uffizi, Florence.—Bellier, ii. 698; Ch. Blanc, École française, iii.; Jal., 1278.



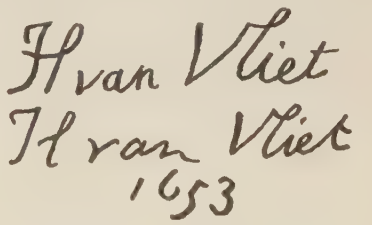
VLERICK, PEETER, born at Courtrai in 1539, died at Tournai in 1581. Flemish school; history painter, pupil of Charles

d'Ypres, worked for awhile at Malines, then studied at Antwerp under Jacob Floris (brother of Frans Floris) ; went to Italy about 1559, and worked in Venice under Tintoretto ; in Rome, where he studied the works of Michelangelo, he assisted Girolamo Muziano in the Vatican and in the Villa d'Este, painting the figures in his landscapes. Having visited Naples, he returned home via Germany ; but in spite of his great skill met with no success, and died in poverty. He was the master of Karel van Mander, in whose time, even, his works were already rare.—Fétis, Les Artistes belges à l'étranger, ii. 350 ; Michiels, vi. 125 ; Splendeurs de l'art en Belgique, 117.

VLEUGHELS. See *Wleughels*.

VLIEGER, SIMON DE, born in Rotterdam about 1600, died in Amsterdam shortly before 1660. Dutch school ; marine and landscape painter, supposed pupil of Willem van de Velde the elder ; entered guild at Delft in 1634, and became a citizen of Amsterdam. He was the first to represent with great truth the ocean under its different aspects. He had a pure feeling for nature, and excelled in aerial perspective, freedom of touch, and softness of execution. Works : Coast of Scheveningen, Bridgewater Gallery, London ; Naval Battle on the Slaak (1633), Amsterdam Museum ; Slightly Agitated Sea (163–), Berlin Museum ; do. (1632), Baron Minutoli's Collection, Schloss Fridersdorf, Silesia ; Storm at Sea, Fort Bath on the Scheldt, Old Pinakothek, Munich ; River Maas with Vessels, Zuyder Zee with Vessels, Marine (1660), Copenhagen Gallery ; Landscape with Hunters, Marines, Stockholm Museum ; Calm Sea with Vessels (3, one dated 1654), Schwerin Gallery ; do. (1649), Museum, Vienna ; Wood Landscape (1640), Marines (2), Liechtenstein Gallery, ib.; Storm at Sea, Czernin Gallery, ib.; Arrival of Prince of Orange at Vliessingen, Agitated Sea (1624), Hermitage, St. Petersburg ; Calm Sea (2), Peterhof ; others in the Louvre, in Museums and Galleries of Antwerp, Augsburg, Basle, Dresden, Frankfort, Gotha, Königsberg, and Weimar.—Ch. Blanc, École hollandaise ; Immerzeel, iii. 202; Kramm, vi. 1780 ; Kugler (Crowe), ii. 494 ; Zeitschr. f. b. K., xxi. 324.

VLIET, HENDRIK CORNELISZ VAN (van der), born at Delft in 1611 or 1612, died there in October, 1675. Dutch school ; genre, portrait, and architecture painter, pupil of his uncle Willem van Vliet, and of Mierevelt ; painted church interiors with fine aerial and lineal perspective ; also portraits, and genre pictures by lamplight, in the style of Schalcken. Works : Lady's Portrait (1671), Haarlem Museum ; Interior of Protestant Church (1666), Rotterdam Museum ; do. (1652), Moltke Collection, Copenhagen ; do. (1659), Schwerin Gallery ; Interior of Church in Delft, Hague Museum ; do. (1654), Amsterdam Museum ; do., Stockholm Museum ; Merry Old Soldier (1647), Copenhagen Gallery ; Monument to William of Orange (1663), Amalienstift, Dessau ; do., Stockholm Museum ; Return of Jephtha, Germanic Museum, Nuremberg. Interiors : Ghent Museum (2) ; Berlin Museum ; Kunsthalle, Hamburg ; Old Pinakothek, Munich ; Vienna Academy ; Hermitage, St. Petersburg.—Burger, Musées, ii. 312 ; Kramm, vi. 1780 ; Kugler (Crowe), ii. 513 ; Stuers, 176 ; Schlie, 667 ; Zeitschr. f. b. K., xxi. 324.



VLIET, WILLEM VAN DER, born at Delft in 1586, died in 1644. Dutch school ; history and portrait painter, whose works are very rare. Works : Portrait of a Jesuit, National Gallery, London ; Male Portrait, Brussels Museum ; do. (1632), Leipsic Museum ; Female Portrait (1624), Liechtenstein Gallery, Vienna. By Jan Joris van

Vliet, born at Delft about 1610, pupil of Rembrandt, are portraits in the Museums at Rotterdam and Leipsic, and a Baptism of the Eunuch, in the Oldenburg Gallery.

VOELCKER, GOTTFRIED WILHELM, born in Berlin, March 23, 1775, died there, Nov. 1, 1849. Flower painter, pupil of Johann Friedrich Schultze, whom he succeeded as director of the Royal Porcelain Factory. Member of Berlin Academy in 1811. Professor and privy councillor. Order of Red Eagle; Hanover Order of Guelph. Works: Fruit in Glass Bowl (1827), Flower-Piece (1837), National Gallery, Berlin; Flowers on a Table (1820), Raczynski Gallery, ib.; Flowers and Fruit (1834), Königsberg Museum; do. (1842), Schwerin Gallery. His son, Friedrich Wilhelm (1799–1870), distinguished himself in the same branch. Work:

Flower-Piece (1821), New Pinakothek, Munich.—Rosenberg, Berl. Malersch., 351.

VOET, JACOB FERDINAND, born at Antwerp, baptized March 14, 1639, died after 1691 (?). Flemish school; portrait painter, formed himself under the influence of Van Dyck, then in Rome under that of Carlo Maratti; flourished about 1660–91, chiefly in Rome, under the Popes Alexander VII. and Clement IX., in Turin, Paris, and Antwerp. Works: Portrait of Cardinal Azzolini (1654), Berlin Museum; do. of Pope Clement IX. (1667).—Kramm, vi. 1782.

VOET, KAREL BORCHAERT, born at Zwolle about 1670, died in 1745. Dutch school; still-life painter, pupil of his brother and another unknown master; entered, at the age of nineteen, the service of the Earl of Portland, and accompanied him several times to England. Finally lived at Dordrecht. Works: Memento Mori (1741), Kitchen Scenes (2), Schwerin Gallery.—Immerzeel, iii. 203; Schlie, 669.

VOGEL, CHRISTIAN LEBRECHT, born at Dresden, April 4, 1759, died there, April 11, 1816. History and portrait painter, pupil of Schenau; invited to Castle Wildenfels in 1780 by his patron, Count Solms, he painted there many portraits and family groups of distinguished persons. Member of Dresden Academy in 1800, professor in 1814. Was especially successful with children's portraits. Works: Two Children playing with lighted Candle, Christiania Gallery; Artist's Children with Picture Book, Dresden Museum.—Nagler, xx. 491.

VOGEL, HUGO, born at Magdeburg, Feb. 15, 1855. Historical genre painter, pupil of Wilhelm Sohn at Düsseldorf. Gold medal, Berlin, 1883. Works: Luther at the Wartburg preaching from his Translation of the Bible (1882), Kunsthalle, Hamburg; Beethoven at the Piano (1883); Reception of the French Huguenots by the Great Elector (1884); Duke Ernst the Confessor taking Communion at Celle—1535 (1885), Provinzial Museum, Hanover.—Kunst-Chronik, xviii. 549; xx. 753; xxi. 243; Kunst f. Alle, i.; Zeitschr. f. b. K., xxi. 256.

VOGEL, LUDWIG, born at Zürich, July 10, 1788, died there, Aug. 21, 1879. History and genre painter, pupil of Heinrich Fuessli and of Konrad Gessner, then of Vienna Academy; went in 1810 with Overbeck to Rome, and, after having studied, at Florence and Orvieto, Perugia, Siena, Pisa, etc., the masterworks of Signorelli, Giotto, and other Pre-Raphaelite masters, returned to Zürich in 1813, and until 1820 studied Swiss types on trips through his native mountains. Works: Return Home of Swiss Warrior in 16th Century (1810); Return of Victors at Morgarten (1813); Struthan von Winkelried fighting the Dragon (1814); La Benichon (1819); Flight of Charles the Bold (1838); Ulrich Zwingli as Chaplain (1838); Arnold von Winkelried at Sempach (1840, 1856); Capuchin Refectory (1852); Tell's Chapel, Woman of Grisons in Suabian War, Prayer at the Grave (1844); Reception of Zürich into Confederacy, Zürich Gallery;

Zwingli's Return from Berne (1865); Death of Gessler (1867).—Andresen, ii. 250; Kunst-Chronik, xviii. 742; Nagler, xx. 495.

VOGEL VON VOGELSTEIN, KARL, born at Wildenfels, Saxony, June 26, 1788, died in Munich, March 4, 1868. History and portrait painter, son and pupil of Christian Lebrecht Vogel (1759–1816), and pupil of Dresden Academy; went in 1807 to Memel, Dorpert, and St. Petersburg, where he painted many portraits, and in 1813 to Italy, where he studied and copied after the old masters; in 1820 he became professor at the Dresden Academy, and in 1824 court painter; visited London in 1834, Rome again in 1840–42, and Venice in 1851–52; resigned his professorship in 1853, and soon after moved to Munich. Member of Berlin, Munich, Vienna, St. Petersburg, and Florence Academies; ennobled by the King of Saxony in 1831; Order of Albrecht, 1853. Works: Temptation of Christ; Annunciation; Baptism of Christ; Susanna justified by Daniel; Christ Crucified (1821), Naumburg Cathedral; St. Joseph of Calazans with the School Children; Raising of Lazarus; Madonna, Portrait of the Landscape Painter Miville (1811), Basle Museum; Dante in his Relation to the Divine Comedy (1844), Palazzo Crocetta, Florence; Christian Martyr Perpetua in Prison; Francesca da Rimini and Paolo Malatesta; Francesca at the Bath (1845–46); Scenes from Goethe's Faust (1852); replica, Palazzo Pitti, Florence; Portraits of Pope Pius VII. (1817), Kings Frederic August (1823) and John (1832) of Saxony, Dresden Gallery; Ludwig Tieck, National Gallery, Berlin; do. (1834), and King Frederic August II., Leipsic Museum; Portrait of himself, Uffizi, Florence; Thorwaldsen; Lucien Bonaparte. In fresco: Ten Scenes in Life of the Virgin (1826–29), Royal Chapel, Pillnitz.—Andresen, ii. 101; Illustr. Zeitg. (1868), i. 267; Jordan (1885), ii. 232; Nagler, xx. 481.

VOILLEMOT, ANDRÉ CHARLES, born in Paris, Dec. 13, 1822. Genre painter, pupil of Drölling and at the École des Beaux Arts. His pictures, mostly ideal subjects, produce a charming effect at a distance, but on a close approach appear heavy in drawing and colouring. Medal, 1870; L. of Honour, 1870. Works: Zephyr, Cupid, Dream (1859); Gallant Festival, Cupid, Banquet of Stone (1863); Youth (1864); The Nest (1868); Velleda (1869); Grasshopper and Ant (1870); Springtime (1873); Woman with Roses (1874); Twilight (1876); Innocence in Danger (1878); Revery (1880); Recalling the Lovers (1883); Fantaisie espagnole (1884).—Larousse.

VOIS, ARIE (Adriaan) DE, born in Leyden in 1641, died there in 1698 (?). Dutch school; history, portrait, genre, and landscape painter, pupil of Nicolas Knupfer in Utrecht and of Abraham van den Tempel at Leyden; further developed under influence of Gerard Dou and Frans van Mieris. He painted, with minute finish, chiefly half-length nude figures, in landscapes after the manner of Poelenburg, animated in conception and clear and warm in colouring. A rich marriage led him into idleness for thirteen years, until need compelled him to devote himself again to art. The pictures of his last period pass for his best. Works: Boy with Book, Bridgewater Gallery, London; Woman cutting a Lemon, Two Male Portraits, Louvre; Jolly Toper, Brussels Museum; Old Lady, Antwerp Museum; Huntsman, Hague Museum; Jolly Fish-Seller, Violinist, A Lady, Peasant Smoking, Amsterdam Museum; Drinker, Cassel Gallery; Storm at Sea, Brunswick Gallery; Old Man's Head, Städel Gallery, Frankfort; Venus and Adonis (1678), Berlin Museum; Lute Player, Gotha Museum; Drinker, Smoker, Old Pinakothek, Munich; Man looking into a Mum-Glass, Shepherdess, Landscape with Nude Figures (1666), Dresden Gallery; Peasants before their Cottage, Schwerin Gallery.—Ch. Blanc, École hollan-

daise; Immerzeel, iii. 203; Kramm, vi. 1784; Kugler (Crowe), ii. 413; Riegel (Beiträge), ii. 408.

VOLK, DOUGLAS, born in Pittsfield, Mass., in 1856. Figure and subject painter; son of Leonard Volk, sculptor; pupil of Gérôme in Paris, and studied in Rome. Member of Society of American Artists. Studio in New York. Works: Vanity, In Brittany (1876); Domestic Life in Normandy (1878); In the Studio — Portrait (1880); Puritan Girl (1881), T. B. Clarke, New York; Kept In (1882); Charity (1883).

VOLKERS, EMIL, born at Birkenfeld, Jan. 4, 1831. Genre and animal painter, pupil in Dresden of Rietschel and Schnorr, and in Munich of Albrecht and Franz Adam; studied the horse in the royal studs of Würtemberg, and settled in Düsseldorf in 1857; visited Bucharest in 1867 and Italy in 1869. Works: Four-in-Hand of Prince of Roumania; Market at Reni; Tavern Scene in Roumania; Roumanian Peasants Resting; Market Scene in Bucharest; Scenes from Campaigns of 1866 and 1870, Duke of Oldenburg.—Müller, 539.

VOLKHART, GEORG WILHELM, born at Herdicke, Westphalia, June 23, 1815, died in Düsseldorf, March 14, 1876. History and portrait painter, pupil of Düsseldorf Academy; studied in Italy (1846–47) after the old masters. Works: Christ the Good Shepherd (1834); Fritjof and Ingeborg (1836); Tancred and Erminia (1837); Raphael and the Fornarina (1838); Murder of Rizzio (1841); Abdication of Mary Stuart (1842); Mary Stuart on the Scaffold (1844); Leonardo and Blandine (1845); Death of Admiral Coligny (1846); Charles IX. and Catharine de' Medici visiting Coligny (1849); Duke of Alva's Breakfast at Rudolstadt (1850); Wallenstein and Seni (1851); Scene from Peasants' War (1852); Death of Belshazzar; Matathias overthrowing Altar at Modin. His son Max (born in Düsseldorf, Oct. 17, 1848) is a successful genre painter, pupil of Düsseldorf Academy and of Eduard von Gebhardt, then studied in Brussels, Antwerp, Bruges, and Ghent; in 1878 visited North Italy, and in 1881 Holland. Works: Bandage Room at Gravelotte; A Point of Honour; Much Ado about Nothing; Audience at the Burgomaster's; Improvised Dinner Party; Rejected Suitor (1884).—Blanckarts, 102; Cotta's Kunstbl. (1839), 43; Kunst-Chronik, xi. 434; Meyer, Conv. Lex., xvii. 966; xx. 998; Wolfg. Müller, Düsseldf. K., 152; Zeitschr. f. b. K., xviii. 36.

VOLKMAR, ANTONIE, born in Berlin, April 24, 1827. Genre and portrait painter, pupil of Julius Schrader, and in Paris (1853–57) of Cogniet; returned to her native city, where she won immediate success; visited Italy in 1862–64. Works: Artist travelling (1847); Sale of the Last Jewel (1858); German Emigrants (1860); The new Governess (1868); Beginning of Artistic Career (1870); The Schoolmates (1880); Grandmother telling Stories, Stettin Museum.—Müller, 539.

VOLLERDT, JOHANN CHRISTIAN, born at Leipsic in 1708, died at Dresden in 1769. German school; landscape painter, pupil of Alexander Thiele in Dresden; aimed at representing atmospheric effects in the style of Christoph Ludwig Agricola. Works: Winter Landscapes (3), Landscape with River, do. with Ruins (2), Cassel Gallery; Thunderstorm, Rainbow in the Mountains, Winter in do., River Landscape in do., Schwerin Gallery.—Schlie, 671.

VOLLMER, ADOLF, born in Hamburg, Dec. 17, 1806, died there in 1875. Landscape and marine painter, pupil of Suhr, then in Altona of Rosenberg and in Copenhagen of Eckersberg; studied in Munich in 1833–39, and travelled in Tyrol and Italy. In 1866 he became blind. Works: two Views of Heligoland, Woods near Reinbeck (1831); Harbour in the Baltic (1835); Sea in approaching Storm (1837); Lagoons in Venice (1839); Hamburg Harbour (1846); A Marine (1836); Stangenmühlen-Grund (1852), Hamburg Gallery; Coast on Baltic Sea (1864); The Elbe at Blankenese (1865).—Andresen, iii. 24.

VOLLMERING, JOSEPH, born at Anholt, Westphalia, Aug. 27, 1810. Landscape painter, pupil of the Amsterdam Academy in 1826–30; then travelled several years in Germany, studying after nature, especially in the valley of the Rhine; from 1835 to 1844 studied with Barend Cornelis Koekkoek, with whom he made many sketching trips in the Rhine, Moselle, and Neckar Valleys. Removed to America in 1847; elected an A.N.A. in 1852. Studio in New York. Works: Indian Falls—near Cold Spring, N. Y. (1848), painted for G. Kemble; View on the Hudson, J. J. Astor, New York; Holy Shrine at Sunset (1852), George I. Seney, ib.; Study of Trees (1865), L. M. Rutherford, ib.; Sunset Landscape (1869), Adirondack Mountains (1869), F. H. Delano, ib.; The Hudson from Garrison's, C. de Rham, ib.; The Hudson from Hastings, F. W. Lasak, ib.; New York from Weehawken Heights (1872), A. Havemeyer, ib.

VOLLON, ANTOINE, born in Lyons, April 20, 1833. Genre, landscape, and flower painter, pupil of Ribot. Colouring harmonious; in other respects variable. Medals: 1865, 1868, 1869; 1st class, 1878; L. of Honour, 1870; Officer, 1878. Works: Art and Gluttony (1864); Kitchen Interior (1864), Nantes Museum; Return from Market (1866); Monkey at the Accordeon (1866), Lyons Museum; Grapes in the South, Sea Fish (1867); Old Fisherman, Curiosities (1868), Luxembourg; After the Ball (1869); Corner of my Studio; Sea Fish (1870), Luxembourg; Luncheon (1871); New Year's Day (1872); The Kettle (1872), Lyons Museum; Corner of the Market (1874); The Pig, Armure Fish (1875); Woman of the Pollet in Dieppe (1876); Helmet of Henri II., Spaniard (1878); Pumpkins (1880); Birds of the South, Pot on the Fire (1883); Cruche de Marseille (1885); Pottery, View of Tréport (1886); Still Life, Henry T. Chapman, Jr., Brooklyn, N. Y.—Claretie, Peintres (1874), 196; Meyer, Gesch., 630; Larousse.

VOLLWEIDER, AUGUST, born at Eichstetten, Baden, in 1835. Landscape painter, pupil in Carlsruhe of Schirmer; visited Munich and the Bavarian Highlands in 1858, Cologne, Düsseldorf, and Belgium in 1861, the Swiss Alps and Black Forest in 1865, and Paris in 1867; instructor at the Carlsruhe Art School since 1855, and inspector since 1861; resigned in 1874 and settled at Berne. Works: Heidelberg Castle; Spring under Oak Trees (1865), Oak Wood with Deer, Carlsruhe Gallery; Storm Landscape (1866); German Oaks (1867); The Wetterhorn, Würzburg Art Union; Rosenlaui Glacier; Susten Pass in Switzerland; Ancient Germans in Oak Wood.—Müller, 540.

VOLMAR, GEORG, born at Mengen, Suabia, in 1770, died at Berne, April 27, 1831. Landscape painter, self-taught by study of nature; painted especially Swiss scenery and costume pictures; visited Italy in 1807, and became professor at the Art School in Berne. Works: Waterfall near Meiringen, Berne Museum; Mother and Child under a Tree near Battlefield, Fürstenberg Gallery, Donaueschingen. His son Joseph (born in 1795, died in Berne in 1865), pupil of Horace Vernet, also became professor at Berne. By him: Boar Hunt, Leonore (after Bürger's ballad, 1829), Berne Museum. By another son, Rudolf (died in Berne, 1844), a View of the Giessbach, ib.

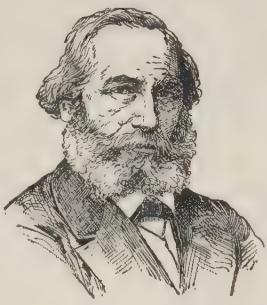
VOLTERRA, DANIELE DA, born in Volterra in 1509, died in Rome, April 4, 1566. Florentine school. Real name Daniele Ricciarelli; pupil of Il Sodoma, afterwards of Baldassare Peruzzi. When still young he went to Rome, where, after working as assistant to Perino del Vaga, he became the pupil of Michelangelo. His chief works are in the Cappella Orsini in Trinità de' Monti, Rome, where he spent seven years in painting a series of frescos representing the history of the Cross. The prin-

cipal composition, the *Descent* from the Cross, is ranked among the great pictures of the world. As it is superior to any other work by Volterra, many think he was aided in the composition by Michelangelo. On the death of Del Vaga, in 1547, Volterra was appointed superintendent of the works in the Vatican, but on the death of Paul III. he lost the position, and the rest of his life was devoted chiefly to sculpture. After living in Florence and other places he finally returned to Rome, and was employed by Paul IV. to drape the nude figures in Michelangelo's Last Judgment, in the Sistine Chapel, whence he was nicknamed Il Bracchettone (breeches-maker). Among his works are: Massacre of the Innocents, Uffizi, Florence; Madonna and Saints, Liechtenstein Gallery, Vienna; Descent from the Cross, Madrid Museum; Beheading of John Baptist, Turin Gallery; David and Goliath, Louvre.—Vasari, ed. Le Mon., xii. 84; ed. Mil., vii. 49; Ch. Blanc, École florentine; Burckhardt, 184, 648, 683, 756.

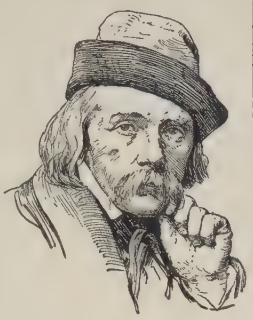
VOLTERRA, FRANCESCO DA, Florentine school, 14th century. Supposed disciple of Giotto, but long settled in Pisa, where in 1346 he had already executed an altarpiece for the cathedral. Another work is The Crucified, Angels and Saints, Sacristy of Ognissanti, Florence (1350). About 1370 he painted, according to late authorities, the great frescos of the Trials of *Job*, in the Campo Santo, formerly ascribed to Giotto.—C. & C., Italy, i. 392; Burckhardt, 495, 497, 503.

VOLTRI, NICCOLÒ DA, Genoese school; worked at Genoa in 1401 on an Annunciation, for the Church of the Madonna delle Vigne; also painted an altarpiece for S. Teodoro, Madonna and Child holding a small Bird, with Kneeling Donor, inscribed Nicolaus da Voltri, deposited in Museum of Fine Arts, Boston. Shows study of German masters.—Soprani, 11; Siret, 984.

VOLTZ, FRIEDRICH, born at Nördlingen, Oct. 31, 1817, died in Munich, June 25, 1886. Animal and idyl painter, son and pupil of the history and genre painter Johann Michael Voltz (1784–1858); then studied at the Munich Academy and from nature in the Bavarian Alps; visited Italy in 1843–45 and in 1872, and the Netherlands in 1846, afterwards Paris, Vienna, and Berlin. Professor at Munich Academy, member of Munich (1863), Berlin (1869), and Vienna (1870) Academies. Gold medals: Berlin, 1856, 1861; Würtemburg medal for art; Orders of Red Eagle and of St. Michael, 1867. Most of his works—nearly 2,000—are in private collections. Works: Menagerie (1835), Cows Drinking (1868), National Gallery, Berlin; Herd on Benedictine Wall in Bavarian Highlands (1852), Königsberg Museum; Herdsman and Cows near a Village, Leipsic Museum; Cow Stable, Schwerin Gallery; Sunday Morning on the Alp, Stuttgart Museum; Cows by the Water, Harrach Gallery, Vienna; Return of the Herd, St. Gall Museum; First Storks (1859), Duke of Oldenburg; Pasture, Endangered Meal in the Stable (1860); Herd Resting, Cologne Museum; Idyl (1862), Carlsruhe Gallery; Cows in Stable, do. in Pasture, Provinzial Museum, Hanover; Return of Herd to Village (1863), New Pinakothek, Munich; Cow Stable (1884); Watering Place for Cattle on Starnberg Lake in Approaching Storm, Siesta in the Pasture (1886).—Dioskuren (1861), 47, 55; Illustr. Zeitg. (1857), i.; (1870), i. 371; Regnet, ii. 294; Kunst-Chronik, xix. 660; xxi. 652; xxii. 38; Zeitschr. f. b. K., ii. 209; v. 160; vi. 247; xiii. (Mittheilungen, vi. 35).



VOLTZ, LUDWIG, born at Augsburg in 1825. Landscape and animal painter, brother and pupil of preceding, having first been instructed by his father, and in 1843–45 pupil of Munich Academy; is especially successful with horse portraits. Works: Peasant with Ploughing Team, St. Gall Museum; Stags Fighting; After the Chase; Horses in Pasture; Harvest Scene, Forester's Daughter feeding Deer (1860).



VONNOH, ROBERT WILLIAM, born in Hartford, Conn., Sept. 17, 1858. Portrait painter; pupil in Paris at the Académie Julien, in 1881–82, under Boulanger and Lefèbvre, where he won the prize for painting the male torso. His portrait of John S. Conway, Milwaukee, Wis., was hung on the line in the Salon of 1882, and he was awarded a gold medal at the Massachusetts Mechanics' Charitable Association Exhibition in 1884.

VONWYL, JAKOB, born at Lucerne in 1595, died in 1621. Excellent painter in the manner of Holbein; many of his best works were destroyed by fire; his masterpiece, The Dance of Death, in seven large panels and a small one, with twenty-four groups, is in the Canton Library at Lucerne. —Meyer von Knonau.

VOOGD, HENDRIK, born in Amsterdam in 1766, died in Rome, Sept. 4, 1839. Landscape and animal painter, pupil of Amsterdam Academy and of Juriaan Andriessen; went in 1788 to Rome. Member of Amsterdam Academy. Order of Lion. Works: Landscape with Buffaloes, formerly in Pavilion, Haarlem; View of the Campagna (1809), Gotha Museum.—Immerzeel, iii. 205; Kramm, vi. 1788.

VOORHOUT, JOHANNES, the elder, born at Uithoorn, near Amsterdam, in 1647, died before May 12, 1723. History and portrait painter, pupil at Gouda of C. Verbout, and at Amsterdam of Johan van Noordt; went in 1672 to Frederikstadt, thence to Hamburg, and afterwards returned to Amsterdam. Works: Annunciation of Samson's Birth to Manoah and Wife, Endymion and Luna, Venus and Cupid on Clouds, Good Samaritan (1698), Brunswick Gallery; Lady with little Girl, Amalienstift, Dessau. —Immerzeel, iii. 205; Kramm, vi. 1789; Riegel, Beiträge, ii. 309.

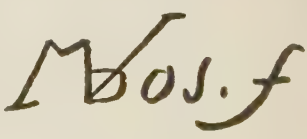
VOORT, CORNELIS VAN DER, born at Antwerp in 1576, died at Amsterdam, Nov. 2, 1624. Dutch school; portrait painter, probably pupil of Cornelis Ketel at Amsterdam, where he ranked among the distinguished artists of his day. Works: Regents-Piece with six portraits (1618), do. with five, Archery-Piece with twelve (1623), do. with twenty-one, Amsterdam Museum. Kramm, vi. 1790.

VOORT, MICHIEL FRANS VAN DER, born at Antwerp, baptized April 28, 1714, died there, March 28, 1777. Flemish school; history painter, son and probably pupil of Joseph van der Voort, or studied under one of his relatives, all of whom were artists. Dean of the guild in 1751–52. One of the directors of the Academy in 1752–62. Works: Entry of Prince Charles of Lorraine into Antwerp (attributed to Jan Jozef Horemans, the younger), City Hall, Antwerp; Two allegorical Bas-reliefs, Museum, ib.—Cat. du Mus. d'Anvers, 437; Van den Branden, 1194.

VORSTERMANS, JAN, born at Bommel in 1643, died about 1699. Dutch school; landscape painter, pupil of H. Saftleven; painted especially Rhine views with numerous accessories, true in colouring and highly finished. Later he went to England, and painted a royal summer palace with many courtiers for Charles II., for which he demanded so high a price that it was not accepted. Works: Landscape with Fortifications, Dresden Gallery; Two Landscapes, Liechtenstein Gallery, Vienna.—Immerzeel, iii. 206; Kramm, vi. 1792.

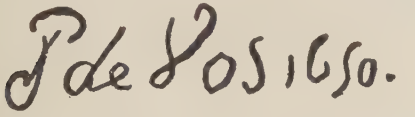
VOS, CORNELIS DE, the elder, born at Hulst in the summer of 1585, died in Antwerp, May 9, 1651. Flemish school; history and portrait painter, pupil of David Remeeus; master of the guild of Antwerp in 1608, its dean in 1619–20. He formed several pupils, notably Jean Cossiers and Simon de Vos, with whom he is often confounded. Belongs to the school of Van Dyck, whose friend he was, and who painted his portrait. Works: Episode in Life of St. Norbert, Adoration of the Magi, Vow to the Virgin, several portraits, Museum, Antwerp; Descent from the Cross, Cathedral, ib.; Artist and his Family, Brussels Museum; Portrait of Young Lady (1620), Suermondt Museum, Aix-la-Chapelle; Allegory on Riches, Rotterdam Museum; do., Brunswick Museum; Male Portraits (2), Cassel Gallery; The Hutten Family, Old Pinakothek, Munich; Cleopatra before Antony at Tarsus, Portrait of a Lady (1617), Oldenburg Gallery; Two Scenes in Life of St. George, Stuttgart Museum; Married Couple on Terrace (1629), Painter's Daughters, Berlin Museum; Lady and Three Gentlemen at a Game, Stockholm Museum; Family Group, Hermitage, St. Petersburg; Solomon anointed King, Vienna Museum; Portraits of Frans Snyders and Wife, Turin Gallery; Triumph of Bacchus, Apollo and Python, Venus, Madrid Museum; Portrait of Young Girl, New York Museum. —Ch. Blanc, École flamande; Cat. du Mus. d'Anvers, 133; Kramm, vi. 1793; Michiels, viii. 293; Riegel, Beiträge, ii. 92; Rooses (Reber), 347; Van den Branden, 639, 653.

VOS, MARTEN DE, the elder, born in Antwerp in 1532, died there, Dec. 17, 1603. Flemish school; history and portrait painter, pupil of his father, Pieter de Vos (born in 1490), and of Frans Floris, afterwards of Tintoretto at Venice. On his return to Antwerp he established a school; was received into guild of St. Luke in 1559, dean in 1572. He was one of the most prolific painters of his time. Works: Raising of Lazarus, Samson and Delilah, Madrid Museum; St. Paul stung by Viper, Louvre; Crucifixion, Triptych with Incredulity of St. Thomas (1574), Temptation of St. Anthony (1594), thirty others, Museum, Antwerp; several, Cathedral, ib.; Portraits of Man and Wife, Brussels Museum; Holy Family (1585), Ghent Museum; Moses with the Law Tables (1575), Hague Museum; Jesus on the Sea of Tiberias (1589); Prophet Jonah cast into the Sea (1589), Mythological Allegory, Susanna and the Elders, Israelites crossing the Red Sea, Carlsruhe Gallery; Crucifixion, Schleissheim Gallery; do., and Portrait of the Artist, Museum, Vienna; Raising of Lazarus, Liechtenstein Gallery, ib.; Pietà, Baptism of Christ, Harrach Gallery, ib.; Hermit in Prayer, Wiesbaden Gallery; Earthly Paradise, and several portraits, Uffizi, Florence. His son, Marten (born 1576), was also a painter. —Ch. Blanc, École flamande, Cat. du Mus. d'Anvers, 122; Immerzeel, iii. 207; Kramm, vi. 1797; Kugler (Crowe), i. 239; Michiels, v. 420; Rooses (Reber), 101; Van den Branden, 216.



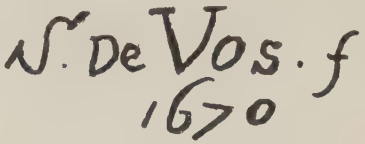
VOS, PAULUS DE, born at Hulst about 1590, died in 1678. Flemish school; animal painter; most successful imitator of Snyders, his brother-in-law. Painted a

great deal for the Emperor, the King of Spain, and the Duke of Aerschot, his particular patron. Master of the guild in 1620. Van Dyck painted his portrait. Works: Cats Fighting, Stags and Dogs, Bull pursued by Dogs, and 13 others, Madrid Museum; Death of the Roe Buck, Louvre; Stag Hunt, Brussels Museum; Boar Hunt (figures by Van Thulden), Suermondt Museum, Aix-la-Chapelle; do., and Bear Hunt, Aschaffenburg Gallery; Dog barking at Swans, Cassel Gallery; Fight between Owls and Martens, do. between Birds, Still-Life (2), Hermannstadt Museum; Bear Hunt, The Animals in the Garden of Eden, Old Pinakothek, Munich; Two Dogs Quarrelling (3), Roe pursued by Dogs, Schleissheim Gallery; Horse pursued by Dogs, Horse torn by Wolves, Fight between Bears and Dogs, Stag Hunt, Fight between Leopard



and Dogs, Hermitage, St. Petersburg.—Ch. Blanc, École flamande; Kramm, vi. 1798; Kugler (Crowe), ii. 335; Michiels, ix. 229; Rooses (Reber), 260; Van den Branden, 679.

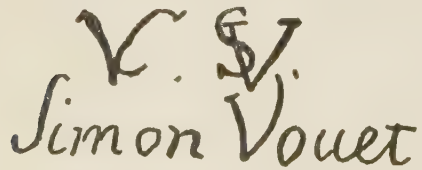
VOS, SIMON DE, born in Antwerp, Oct. 28, 1603, died there, Oct. 15, 1676. Flemish school; history, genre, and portrait painter, pupil of Cornelis de Vos (1615) and of Rubens; received as master into the guild in 1620, when only seventeen years of age. Van Dyck painted his portrait. Works: Portrait of Young Man, Grenoble Museum; Resurrection, Lille Museum; do., Nantes Museum; Portrait of the Painter, Antwerp Museum; Male Portraits (2, 1640, 1645), Rotterdam Museum; Punishment of Cupid, Berlin Museum; Abigail and David, Gotha Museum; Stag Hunt, Schleissheim Gallery; Spring, Autumn, and Winter (1635); Tavern Scene (1640), Liechtenstein Gallery, Vienna.



—Ch. Blanc, École flamande; Kramm, vi. 1799; Michiels, viii. 301; Rooses (Reber), 327; Van den Branden, 899.

VOUET, SIMON, born in Paris, Jan. 9, 1590, died there, June 30, 1649. French school; history and portrait painter, son and pupil of Laurent Vouet, a mediocre painter; then studied nature and the great masters. Even in his fourteenth year he showed such skill that he was called to England to paint the portrait of a refugee, —a lady of high rank. Charles I. in vain endeavoured to retain him, and he returned to France to follow (1611) the French Ambassador Baron de Sancy to Constantinople, where he painted Sultan Achmet I. from memory. In 1612 he went to Venice, where he copied Titian and Veronese, and in Rome (1613), Caravaggio and Guido Reni. Called to Genoa by the Dorias, he remained there two years before returning to Rome, where he became director of the Accademia di S. Luca. In 1627 Louis XIII. recalled him to France, whither several of his pupils accompanied him. As first painter to the king, he executed many decorative works for the Louvre, the Luxembourg, and the Palais Royal, for numerous churches and palaces in Paris, and painted portraits of the King and many of the nobles of his court. Works: Presentation of Christ in Temple, Madonna, Christ on the Cross, Entombment, Roman

Charity, Portrait of Louis XIII., Allegory of Riches, Faith, Eloquence, Susanna and the Elders, Louvre; Dead Christ, Presentation of the Virgin, Dijon Museum; St. Stephen in Ecstasy, Douai Museum; Temptation of St. Anthony, Repose in Egypt, Grenoble Museum; Entombment, Havre Museum; Christ on the Cross, Lyons Museum; Madonna, Marseilles Museum; Wisdom, Montpellier Museum; Nymph and Cupid, Cupids playing with the Arms of Æneas, Nancy Museum; Apotheosis of St. Eustache (ceiling), Peace, Ave Maria, Nantes Museum; St. Paul Baptizing, Nîmes Museum; Nymph with Grapes watched by Youth, Orléans Museum; Madonna with St. John, Rennes Museum; Apotheosis of St. Louis, Rouen Museum; Christ surrounded by Angels, Strasburg Museum; Portrait of a Lady as Cleopatra, Troyes Museum; Finding of the Cross, The Brazen Serpent, Toulouse Museum; St. Stephen in Prayer, Valenciennes Museum; St. Charles Borromeo interceding for the Plague-stricken at Milan, Brussels Museum; Allegory on Glory of France, Madonna kneeling by a Column, Carlsruhe Gallery; Apotheosis of St. Louis, Dresden Museum; Holy Family, Martyrdom of St. Sebastian, Hermannstadt Museum; Two Portraits of Princesses, Madrid Museum; Madonna in a Landscape, Old Pinakothek, Munich; Madonna (2), Venus and Adonis, Death of Lucretia, Hermitage, St. Petersburg; Madonna, Schwerin Gallery; Annunciation, Uffizi, Florence;



Allegory on Painting, Turin Gallery.—Bellier, ii. 702; Ch. Blanc, École française.

VOYAGE OF LIFE, Thomas *Cole*, Henry B. Plant, New York; allegorical series of four pictures. 1. The child, with its guardian angel, in a boat heaped with flowers, is floating down the stream; 2. The youth, with hope in his aspect, is taking command of the helm; 3. The mature man, his boat hurried onward by the rapids of the river; 4. The aged navigator who is again joined by his guardian angel as he is about entering the ocean of eternity. Painted in 1841 for Samuel Ward; purchased after his death by the American Art Union, and drawn as a prize in 1848 by J. F. Bredt, Binghamton, of whom bought by Rev. Gorham D. Abbott; passed next to John Taylor Johnston and sold at his sale (1876) for $3,100. Engraved by James Smillie. Replica, painted in 1843, owned in the West.

VRANCX, SEBASTIAAN, born in Antwerp, baptized Jan. 22, 1573, died there, May 19, 1647. Flemish school; history, hunt, and battle painter, pupil of Adam van Noort, then went to Italy, and probably returned about 1600, when he became master of the guild at Antwerp; was dean in 1612. He followed in the path of Jan Brueghel and Hendrik van Balen, enlivening his pictures with a multitude of well-grouped figures, brilliant in colouring, but somewhat stiff in drawing. Works: Camp of Ambrosius Spinola's Army near Ostend, Charge of Cavalry, Surprisal of a Convoy, Woodland with Vehicles and Travellers (landscape in last two by Jan Brueghel), Madrid Museum; Siege of Wachtendonk by the Spaniards, Amsterdam Museum; Pillage, Promenade (2), Madonna, Rotterdam Museum; Attack of Robbers, Cavalry Skirmish, Brunswick Museum; Skirmish about Travelling Coach (? attributed to Peeter Snayers), Darmstadt Museum; Military Camp on Seashore, Cavalry Skirmish, three others (attributed), Gotha Museum; Pilgrims encamped near a Town (1622), Old Pinakothek, Munich; Pharaoh perishing in the Red Sea, Hermitage, St. Petersburg; Surprisal of Travellers, Interior of Jesuit Church at Antwerp, Vienna Museum.—Kramm, II. 509; vi. 1801; Michiels, vii. 268; Riegel, Beiträge, ii. 48; Rooses (Reber), 153; Van den Branden, 470.

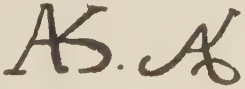
VRIENDT, ALBERT and JULIAN DE;

contemporaries. History painters in Brussels, with an archaic tendency in opposition to the realism of the day. Order of Leopold. Works by Albert: Charles V. at San Yuste; Jacobea of Bavaria interceding for her Husband; Pope Paul III. before Luther's Portrait (Munich Exhibition, 1883). Works by Julian: St. Elizabeth expelled by Inhabitants of Eisenach; Last Days of Virgin in Jerusalem, Palace Guard under Kings of Judea, St. Cecilia in Prison (Munich Exhibition, 1883).—Müller, 541; Kunst-Chronik, xix. 313.

VRIENDT, FRANS DE. See *Floris.*

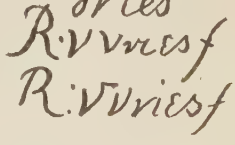
VRIES, ABRAHAM DE, born at Rotterdam, died at The Hague before or in 1662. Dutch school; portrait painter, active at Amsterdam about 1632, when he appears to have been influenced by Dirck van Santvoort and Thomas de Keyser, while afterwards he followed the manner of Rembrandt. Registered in the guild at The Hague in 1644. Works: Portrait of David de Moor (1640), Amsterdam Museum; Portrait of a Burgomaster (1639), do. of Old Lady (1644), Rotterdam Museum; Portrait, Berlin Museum; Lady in Mourning (1692), Old Pinakothek, Munich.—Meyer, Gemälde königl. Mus., 515; Zeitschr. f. b. K., xviii. 346.

VRIES, ADRIAAN DE, born in The Hague in 1601, died after 1643. Dutch school; portrait painter. The frequently false signatures upon his pictures have robbed him of well-deserved fame. Rubens and Van Dyck, who were his friends, highly esteemed his talent. Works: Portraits in Leyden, Gotha (1643), Dresden (1639), New York, and Vienna Museums, and Schleissheim Gallery.—Gaz. des B. Arts (1872), vi. 479; Kramm, vi. 1803.



VRIES, JAN FREDEMAN DE, born at Leeuwarden in 1527, died in 1608. Dutch school; architecture painter. First apprenticed for five years to the glass painter, Reyer Gerritszen, in Amsterdam. Being employed in 1569 on the triumphal arch for the entry of Charles V. into Antwerp, he was led to study the works of Vitruvius and Serlio. He then painted in Mechlin, Frankfort, Brunswick, Prague, Hamburg, Dantzic, etc., many fine perspective views, enlivened with well-drawn figures. His compositions are ingenious and varied, and treated in a delicate, clear tone. Works: Ave Maria in a House Interior, Mr. Robinson's Collection, London; Interior of Antwerp Cathedral (figures by Peeter Brueghel, the elder), Kunsthalle, Hamburg; Interior of Cathedral at Aix-la-Chapelle, Stuttgart Museum; Gothic Church Interior, Architectural Pieces (4, two dated 1596), Vienna Museum; Allegories, Town Hall, Dantzic.—Immerzeel, iii. 210; Kramm, vi. 1804; Kugler (Crowe), i. 262; Engerth, Belved. Gal., ii. 540.

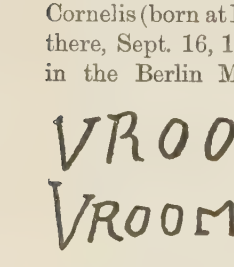
VRIES, ROELOF (or Reinier) DE, 17th century. Dutch school; landscape painter, in the manner of Jacob van Ruisdael, perhaps his pupil; flourished at Haarlem about 1643–69. Works: The Hunt (with Barend Graat), Pigeon House, Coursing, New York Museum; Stag Hunt, Brussels Museum; Rustic Mansion, Amsterdam Museum; A Herd, Hague Museum; Castle Ruins on a River, Copenhagen Gallery; Wooded Landscape, Brunswick Gallery; Ruins on the Water, Tower by Woods, Wooded Landscape with Herd, Berlin Museum; Mill in the Woods, Old Pinakothek, Munich. Others in Städel Gallery, Frankfort (4); Augsburg Gallery; Kunsthalle, Hamburg; Ferdinandeum, Innsbruck (?); Leipsic Museum (?); Schleissheim Gallery; Harrach, and Liechtenstein Galleries, Vienna; Turin Gallery (3).—Archief vor nederl. Kunstgesch., ii. 80; Meyer, Gemälde königl. Mus., 516; De Stuers, 180; Zeitschr. f. b. K., vii. 278.



VROMANS, NICOLAAS, called the Snake Painter, born 1655 (?) or 1660, died 1719. Dutch school; painted plants and shrubbery, with frogs, snakes, mice, spiders, etc., with

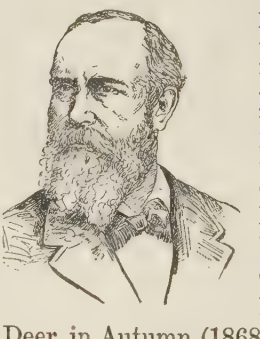
great truthfulness and careful execution. Work: Snakes, Royal Palace, Berlin.

VROOM, HENDRIK CORNELISZEN, born in Haarlem, in 1566, died there in 1640. Dutch school. Earliest known Dutch marine painter. Being employed by his stepfather in painting faïence, which was not to his taste, he left Haarlem for Rotterdam, visited Spain, traversed Italy in all directions, and profited there by his intimacy with Paul Bril. From Italy he travelled through France and Holland to Dantzic, where he studied perspective. After returning to Holland he revisited Spain, Portugal, and England, where he executed for tapestries ten sea battles between English and Spanish vessels, and made a drawing of the Defeat of the Spanish Armada for the Earl of Nottingham. From 1597 he worked in Haarlem. Works: Admiral Heemskerk sinking Spanish Galleys (1617), View of the Y, Amsterdam Museum; Arrival of Leicester at Vlissingen, 1586 (1623), Burning of Spanish Flag Ship in Battle of Gibraltar, Ship sailing, View of Haarlem, Haarlem Museum; Seaport with Vessels, Augsburg Gallery; Woodland Scene, Christiania Gallery; River Landscape (1630), Schwerin Gallery. By his son and probably his pupil, Cornelis (born at Haarlem about 1600, buried there, Sept. 16, 1661), is a Wood Landscape in the Berlin Museum. By another son, Frederik, is his own portrait in the Darmstadt Museum.—Immerzeel, iii. 211; Kramm, vi. 1814; Kugler, (Crowe), i. 261; Michiels, vi. 207.

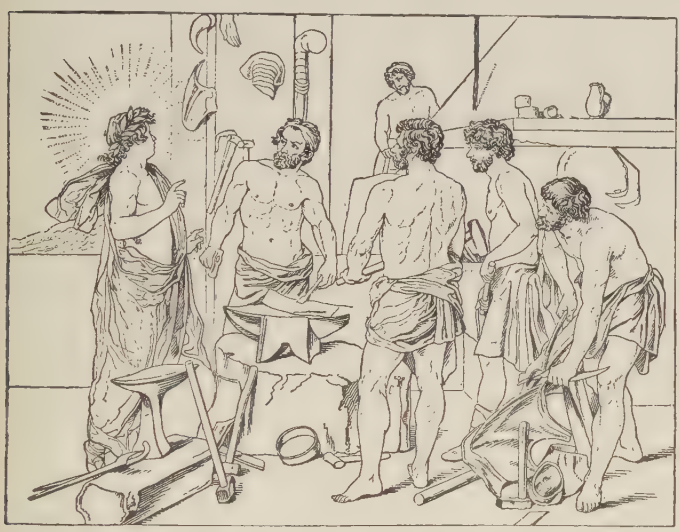


VUEZ, ARNOULD DE, born at Saint-Omer, March 10, 1642, died at Lille in 1719 or 1720. French school; history and portrait painter, first instructed in his native place, then pupil of Claude François (better known as Frère Luc 1615–85), in Paris, whence, three years later, he went to Venice, then to Rome in 1660. His marked success there involved him in several duels, which caused his flight to Paris, where he assisted Le Brun; forced to leave in consequence of another duel, he went to Constantinople with the French ambassador, and after his return was sent by Louvois to paint in a convent at Lille, which led to his settling in that city in 1692. Was received into the Academy in 1681. Works: St. Francis of Assisi receiving the Stigmata, Miracle of St. Anthony of Padua, Scenes in Life of St. Bonaventura (3), do. in Life of St. Augustine (2), Last Judgment, Christ and the Woman taken in Adultery, Judgment of Solomon, Death of Ananias, St. Gregory the Great, and many portraits, Museum, Lille; The Miraculous Draught of Fishes, Annunciation, St. Andrew's, ib.; St. Francis de Paula exhorting Louis XI. on his Death-Bed, Assassination of Thomas à Becket, Presentation in the Temple, King David in Prayer, St. Roch, St. Magdalen receiving the Communion from St. Maximinius, Douai Museum; St. Francis declining the Tiara, Valenciennes Museum.—Bellier, ii. 705.

VUILLEFROY, (DOMINIQUE) FÉLIX DE, born in Paris, March 2, 1841. Animal and landscape painter, pupil of Hébert and Bonnat. Medals: 1870; 2d class, 1875; L. of Honour, 1880. Works: Coast of Grace (1867); Roe Bucks on the Snow, Deer in Autumn (1868); Spaniards on the Tagus, Team of Oxen (1869); Morning in Bas Bréau, Environs of Chailly (1870); November (1872); Queen Blanche's Oaks at Fontainebleau (1873); Mills in Plain of Chailly, Grass (1874); Allemagne Street, Free Market in Picardy (1875); Tending Cows in Cantal, Market Place of Montferrand (1876); Souvenir of Morvan (1877); Bad Weather on Cliffs of Dieppe, Bulls and Heifers (1878); Herd of Cows in Oberland



(1879); Return of Herd (1880), Luxembourg Museum; Stream (1880); Relays of Dogs (1881); Field of the Fair, Breton Moor (1882); New Grass, In the Meadows (1883), Luxembourg Museum; Summer Morning, Autumn Day (1884); Sale of Colts (1885); The Brook, Departure of Colts (1886).—Bellier, ii. 705; Larousse.



Forge of Vulcan, Velasquez, Madrid Museum.

VULCAN, FORGE OF, *Tintoretto*, Palazzo Ducale, Venice; canvas. "A meagre and vulgar study of common models."—Ruskin, Stones of Venice, iii. 297; Ridolfi, Marav., ii. 216.

By *Velasquez*, Madrid Museum; canvas, H. 7 ft. 5 in. × 9 ft. 6 in. Apollo, partly draped, with a wreath on his head, from which light scintillates, enters the smithy of Vulcan to tell him of the infidelity of Venus; Vulcan and four half-nude cyclops, who are aiding him, cease their work to listen. Painted in Italy in 1629–31, after same models as Coat of *Joseph*. Engraved by Glairon; Enriquez. Etched by Alabern y Fatjo.—Curtis, 21; Madrazo, 598.

VULCAN AND VENUS. See *Venus* and Vulcan.

WAAGEN, ADALBERT, born in Munich, March 30, 1834. Landscape painter, son of Karl Waagen (1800–73), and brother of the art historian Georg Friedrich Waagen; pupil of Albert Zimmermann, whom he followed to Milan; returned to Munich in 1859, and settled at Berchtesgaden in 1869. The finest of his landscapes are in the possession of the Russian Prince Apraxin; many, also, are in England and America. Other works: The Obersee; Val Sassina; The High Göll; View of the Brenner Railway near Gossensass; Ruin of Kühbach near Bozen; Villa Carlotta on Lake Como, Duke of Saxe-Meiningen.—Müller, 541.

WACH, KARL WILHELM, born in Berlin, Sept. 11, 1787, died there, Nov. 25, 1845. History and portrait painter, pupil of Karl Kretzschmar and of Berlin Academy; took part as an officer in the campaigns of 1813–15, then studied in Paris under David and Gros, and in 1817 went to Rome, where he aided in the revival of modern German art; returned to Berlin in 1819, became member of and professor at the Academy, and established a school in Berlin, from which issued more than seventy scholars. Court painter in 1827; senator of the Academy in 1829; vice-director in 1840. Order of Red Eagle. Works: Christ with SS. John and Matthew (1807); Portrait of Queen Louise (1811); Christ Crucified (1815), Garnisonskirche, Berlin; St. John Baptist (1816), Schloss Bellevue, ib.; Male Head, Madonna Enthroned (1826), Psyche surprised by Cupid, National Gallery, ib.; Portrait of Countess Raczynski (1827). Head of the Virgin, Christ and Disciples (1828), Raczynski Gallery, ib.; Three Divine Virtues (1828–30), Werder

Church, ib.; Resurrection (1819); Last Supper (1819), SS. Peter and Paul's, Moscow; The Nine Muses (1820); Nymph (1835); Holy Family; Judith (1838); St. John in the Desert; Introduction of Christianity in Pomerania; Finding of the Cross (1843); Bishop Otto in Stettin converting the Wends, Head Studies (2), Stettin Museum. —Jordan, (1885), ii. 234; Rosenberg, Berl. Malersch., 9.

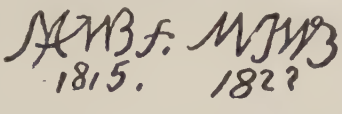
WACHSMUTH, FERDINAND, born at Mühlhausen, Alsace, March 21, 1802, died at Versailles, Nov. 11, 1869. History and genre painter, pupil of Gros. Accompanied the Orléans princes to Algeria, and was for a time professor in the School of St. Cyr. Medal, 2d class, 1833. Works: Capture of Algiers, View at Staouele (1833, bought by State); Louis XI. and Francis de Paula, Politics of the Bar, Bonaparte at Valence, The Suicide, An Inundation (1833 to 1840); St. Thomas de Villanueva (bought by State), Sutler's Wife in Africa, St. Francis Xavier preaching in India (bought by State), St. Louis de Gonzague (1840 to 1847); Zurbaran in his Youth, Giorgione (1848); Capture of the Tuileries (1849); Salvator Rosa (1850); Michelangelo in the Medici Garden (1857); The Green Mamelon the Day after its Capture (1859); Siege and Capture of Fort St. Philippe in 1756 (1837), Capture of Fort l'Empereur in Algiers (1838), Entry of Charles X. into Colmar, Portrait of Duc de Luxembourg, and two others, Versailles Museum; Spanish Market, Avignon Museum.—Bellier, ii. 707; Larousse; Vapereau.

WÄCHTER, EBERHARD GEORG FRIEDRICH VON, born at Balingen, Würtemberg, Feb. 29, 1762, died in Stuttgart, Aug. 14, 1852. History painter, pupil of Stuttgart Art School, then in Paris of David, whose classical style he abandoned, under the influence of Carstens, in Rome, whither he went in 1789. Having embraced Roman Catholicism, he went in 1798 to Vienna, where he inspired the younger generation of artists, and in 1809 returned to Stuttgart. His compositions are distinguished for poetical conception, great dignity and noble bearing of the figures, and fine grouping. Works: Job and his Friends, Choice of Hercules, Ship of Life, Bacchus Singing, Combat of Centaurs, The Lion in Florence, The Muse mourning on Ruins of Athens, Bacchus tendering the Cup to Cupid, Eros as Founder of Wedlock, Stuttgart Gallery; Ulysses resisting the Sirens; Belisarius at the Gate of Rome; Women at Christ's Tomb; Finding of Moses; Charon; Anacreon; Cato the Elder; Cimon in Prison; Andromache at Hector's Urn; Death of Socrates; Julius Cæsar in the Plain of Troy; Hecuba; Mourning Muse on Ruins of Greece; Pietà.—Haakh, Beiträge, 10, 313; N. Necrol. d. D. (1852); Wagner, i. 464.

WAEL (Waal), CORNELIS DE, born in Antwerp, Sept. 7, 1592, died in Genoa in 1662. Flemish school; history and battle painter, son and pupil of Hans de Wael (1558–1633); went early in life to Italy, and settled at Genoa before 1625. Painted scenes from military life after the manner of Peter Snayers. Employed by the Duke of Aerschot and Philip III. of Spain. Works: Arrival of the Prince Cardinal at Sint Jorispoort, City Hall, Antwerp; The Trinity, Vision of St. John, St. Gertrude's Chapel, St. James's, ib.; Venetian Mountebank, Cassel Gallery; Passage through the Red Sea, Vienna Museum; Dentist, Men drinking at Table, Nantes Museum; Peter's Denial, S. Ambrogio, Genoa; Cavalry Skirmish, Palazzo Rosso, ib.—Immerzeel, iii. 212; Kramm, vi. 1818; Kugler (Crowe), ii. 340; Rep. f. K., vi. 244; Rooses (Reber), 409; Van den Branden, 664.

WAGENBAUR, MAX JOSEF, born at Markt-Gräfing, Bavaria, in 1774, died in Munich, May 12, 1829. Animal and landscape painter, pupil in Munich of Dorner and Mannlich, and studied nature in the Bavarian Highlands. Member of Berlin, Munich, and Hanau Academies. Court painter and, in 1815, director of the royal galleries. Works: View in Bavarian Alps, Cows at Pasture, National Gallery, Berlin;

Landscape with Cattle, Raczynski Gallery, ib.; Shepherd Family with Cattle and Sheep Resting, Similar Subject (1812), Darmstadt Museum; Inn Valley near Niederandorf, Ruin of Falkenstein (1828), View in Tyrol (1826), Königsberg Museum; Herd with Boy (1823), Leipsic Museum; Young Bull, Landscapes with Figures and Animals (5, three dated 1816, 1821, 1827), New Pinakothek, Munich; Sheep and Cattle-Pieces (6, three dated 1810, 1816), View near Munich, Schleissheim Gallery.—Jordan (1885), ii. 236.



WAGNER, ALEXANDER, born in Pesth, April 16, 1838. History and genre painter, pupil in Munich of Piloty. Won fame with his first large picture, Isabella Zápolya's Farewell to Transylvania, belonging to the Hungarian Academy; visited Spain, and is now professor at the Munich Academy. Works: Episode in Siege of Belgrade, Death of Titus Dugovich, Castle Vajda-Hunyád with Matthias Corvinus and Hunting Suite, Pesth Museum; Abduction of Women (1868); Csikos Race at Debreczin; Picadores at Bull-Fight; Spanish Mail at Toledo; *Chariot* Race (1876), G. Kirchner & Co., New York. In fresco: Entry of Gustavus Adolphus into Aschaffenburg, Marriage of Otto of Bavaria, National Museum, Munich; Banquet of Attila, Tournament of Matthias Corvinus, Redouten Saal, Pesth. —Meyer, Conv. Lex., xix. 1013.

WAGNER, ELISE. See *Puyroche.*

WAGNER, FERDINAND, born at Schwabmünchen, Bavaria, in 1819, died in Augsburg, June 13, 1881. History painter, pupil of Munich Academy under Cornelius, Schlotthauer, and Schnorr; returned in 1848 to his native town, painted for different churches in Bavaria, and in succession the following works in fresco: Last Judgment, Church at Schwabmünchen; Homage of City of Augsburg to Rudolf von Hapsburg, Augsburg offering Protection to Louis the Bavarian, Foundation of the Fuggerei, Anton Fugger interceding for Augsburg, Emperor Max at Augsburg (1860–63), Fugger House, Augsburg; others at Constance (1864), and in the City Hall and Catholic Church at Breslau (1865–66); Palace at Monaco (1867); Church at Memmingen; New City Hall at Munich; Scenes from Life of Christ, Church at Friedberg, Suabia.—Kunst-Chronik, xvi. 618; Müller, 543.

WAGNER, FERDINAND, born at Passau, Jan. 25, 1847. History and genre painter, pupil of Munich Academy and of Quaglio; visited Rome, and in 1876 Venice; an artist of great imagination and exquisite humour, and an excellent colourist. Works: Children's Ball, Architect Baré, Hamburg; Lute Player; Evening Devotion; Doings of Modern Art. In fresco: Tannhäuser Scenes (1873); Walls and Ceiling (1874), Rathskeller, Munich; do., Café Roth, ib.; Five Senses (1881); Cycle of 17 pictures representing Influence of Ancient Gods on Aliments (1882); Hunting Train (1883), Drachenburg on the Rhine; Two Female Figures (1883).—Meyer, Conv. Lex., xviii. 993; Kunst-Chronik, xvii. 210, 739; xix. 183, 447; Illustr. Zeitg. (1875), ii. 83; Allgem. K. C., viii. 547.

WAGNER, JOHANN MARTIN VON, born at Würzburg, June 24, 1777, died in Rome, Aug. 8, 1858. History painter, pupil of Vienna Academy (1797–82) under Füger; won the first prize, and returned to Würzburg; went in 1803 to Paris and in 1804 to Rome, whither he returned in 1810 after a sojourn in Munich of two years. In 1812–13 he visited Greece, by order of Crown Prince Louis of Bavaria, to buy antique works of art. Professor and secretary-general of Munich Academy. Commander of Order of Civil Merit and of St. Michael. Works: Holy Family, Holy Women returning from Christ's Tomb (1802); Council of Leaders before Troy (1808), Schleissheim Gallery; sketch to this in Darmstadt Museum; Portrait of Artist's Parents, Bearded Old Man, Mary on her Journey to Elizabeth, Christ

and Apostles taking Leave of Mary, Jupiter urging Agamemnon to Combat, Würzburg University.—Andresen, i. 37 ; Cotta's Kunstbl. (1836–47) ; Raczynski, ii. 459.

WAGNER, MARIA DOROTHEA, born at Weimar in 1728, died at Meissen (?) in 1788. German school ; landscape and history painter, sister of Christian Wilhelm Dietrich, whom she took for her model. Works : Valley with Brook and Mill, Dresden Museum ; Landscape with Cottages and Figures (2), Gotha Museum. Her son, Johann Georg (1744–66), was also a landscape painter of merit, pupil of his uncle Dietrich, and of Josef Roos. In the Christiania Gallery are by him : The Defile, and Landscape with Hills and Woods.

WAGRAM, BATTLE OF, Horace *Vernet*, Versailles Museum ; canvas. Battle fought on July 6, 1809. Napoleon, in the saddle, watching through a glass the cavalry charge. Close behind him the horse of Bessières, Duke of Istria, is struck down by a cannon-ball. Engraved by J. M. Fontaine.—Gal. de Versailles, iv. No. 905.

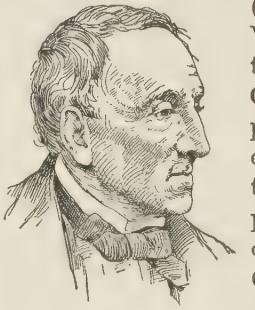
WAGREZ, JACQUES CLÉMENT, born in Paris ; contemporary. Genre and portrait painter, chiefly in water-colours ; pupil of his father, of Farochon, Lenepveu, Pils, and Henri Lehmann. Medal, 3d class, 1879. Works : Francis I. and the Duchesse d'Étampes (1870) ; Etruscan Poet (1874) ; Eros, Lion of St. Mark (1876) ; War and Peace (1877) ; Education of Achilles, Diana (1878) ; Perseus, Dreams of the Cup-Bearer, and the Master of the Pantry (1879) ; Orestes (1880) ; Hesiod (1881) ; Cupid's Quadriga (1882) ; First Meeting (1883, 15th century scene in Florence) ; St. Clara of Assisi (1884) ; Wedding in St. Mark's—Venice in 15th Century (1885).

WAHLBERG, ALFRED, born in Stockholm, Aug. 6, 1834. Landscape painter, pupil of Düsseldorf Academy, and in Paris of Corot and Daubigny. Member of Stockholm Academy. Medals : Paris, 1870 ; 2d class, 1872 ; 1st class, 1878 ; L. of Honour, 1874 ; Officer, 1878 ; Order of Vasa. Works : Winter Landscape (figures by Wallander), View in Kolmården, Stockholm Museum ; Moonlight ; Sunset on the Coast ; Beech Wood near Copenhagen ; Harbour of Waxholm at Night ; Coming Storm, Moonlight on River Bank, Seney Collection, New York ; Near Stockholm—Moonlight, Autumn Sunset—Waxholm, Miss C. L. Wolfe, ib. ; Coast of Norway, J. J. Astor, ib. ; Cascade of Husqvarna—Sweden (1884).—Müller, 543.

WALCH, JAKOB, born in Nuremberg, beginning of 15th century. German school ; excellent portrait painter, not to be confounded with Jacob Walch, called Jacopo de' Barbari. Works : Portrait of Emperor Maximilian I., Munich Gallery ; do., Museum, Vienna ; do., Emperor Frederic III., and Male Portrait, Liechtenstein Gallery, ib.

WALDENBURG, ALFRED VON, born in Berlin, Dec. 17, 1847. Landscape painter, pupil in Munich of Franz Adam and of Lier, and in Carlsruhe of Gude ; studied nature in Silesia, Bavaria, Tyrol, Switzerland, Italy, and Southern France, and settled in Düsseldorf in 1879. Works : Chapel near Amden, Carlsruhe Gallery ; Ziller Valley, Strasburg Gallery ; Pegli near Genoa ; On Chiem Lake ; Varenna on Lake Como ; Villa Andréossy, ib. ; View near Nice ; Road near Villafranca ; Oaks near Aisching.—Müller, 544 ; Leixner, Mod. K., i. 58.

WALDMÜLLER, FERDINAND (GEORG), born in Vienna in 1793, died there, Aug. 23, 1865. Genre and portrait painter, pupil of Vienna Academy ; went to Presburg to paint portraits, thence as drawing teacher with Count Gyulai to Agram, where he married an actress, with whom he wandered through the provincial towns until she found an engagement in Vienna ; there he became professor and the custodian of the Lamberg

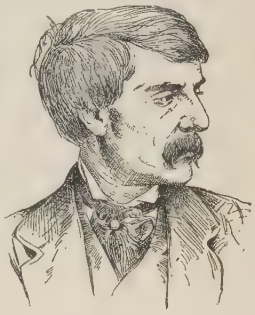


Gallery, afterwards fused with the Academy, and acquired the reputation of the foremost genre painter in Austria. In 1820 he visited Italy, in 1821 Dresden, where he copied after Ruisdael and Correggio; thence to Leipsic, where he had great success with his portraits (1827); visited Italy and Sicily again in 1844. Order of Francis Joseph. Works: Old Woman in Arm-Chair (1822), Tyrolese Riflemen (1829), Beggar Boy on High Bridge in Vienna (1830), Vienna Museum; Child learning to Walk (1831); Rabbi teaching Girl; Tyrolese Family Resting (1834); Travelling Beggar Family (1834); Return of Husbandman to his Family (1835); Dog beside Basket with Grapes (1840); After School (1841), National Gallery, Berlin; Austrian Wedding; New Life in Spring (1844); Return from Harvest; Congratulation of Grandchildren, Pilgrims before Statue of St. John (1845); Ave Maria; Evening Devotions in Peasant's Cottage (1846), Provinzial Museum, Hanover; Sunday Afternoon (1846), Königsberg Museum; Harvest (1846); Supper in Peasant's Cottage; Bay of Messina (1847); Convent Soup, Vienna Academy; Spring Landscape (1862); Portrait of Emperor Francis I. (1836); do. of Centenarian, Pesth Museum. —Jordan (1885), ii. 237; Nagler, xxi. 90; Wurzbach, li.; Zeitschr. f. b. K., i. 35; iv. 91.

WALDO, SAMUEL, born in Connecticut in 1783, died in 1861. Portrait painter, first practised art in Charleston, S. C.; painted in London in 1806–9, and spent the rest of his professional life in New York. Pictures in Historical Society, and in City Hall, New York.

WALDORP, ANTOINE, born at Huis in 't Bosch, near The Hague, March 22, 1803, died in Amsterdam in 1866. Marine and city view painter, pupil of Breckenheymer; visited France in 1833, afterwards Germany and Belgium; lived for several years in Amsterdam, and returned to The Hague. Member of Amsterdam (1836) and other Academies. Order of Leopold, 1845; Order of Lion, 1847; Order of Oaken Crown, 1849. Works: View of Dordrecht (1836), Calm Sea, Museum, Amsterdam; Drawbridge over City Canal, Harbour in Calm Weather, View of Spaarnwoude, Interior of Protestant Church, Museum Fodor, ib.; Escape of Hugo Grotius from Castle Loevestein, Rotterdam Museum; View of Dutch City, Leipsic Museum; do., Weimar Museum; Dutch Fishermen's Boats in Storm; View of Jewish Quarter in Amsterdam; Haarlem Sluice; Calm in Zealand (1853); Boats Meeting (1861).—Immerzeel, iii. 214; Kramm, vi. 1823.

WALKER, FREDERICK, born in London, May 24, 1840, died at St. Fillan's, Perthshire, June 5, 1875. Subject and landscape painter in oil and water-colours; pupil in London of Mr. Baker, architect, and of the Royal Academy; afterwards studied two years with Mr. Whymper, wood engraver. Exhibited first work, The Lost Path, at Royal Academy in 1863. Associate of Water Colour Society, 1864; member, 1867; A.R.A., 1871. Works in water-colour: Spring (1864); Autumn (1865); Wayfarers, The Street—Cookham (1866); Designs for Miss Thackeray's Jack the Giant Killer (1868); Fishmonger's Shop (1872); The Village (1873); The Fireside (1876). Works in oil: The Bathers (1867); Vagrants in the Glen (1868); Old Gate (1869); The *Plough* (1870); Harbour of Refuge (1872); Right of Way (1875). At William Graham sale, London, 1886: The Bathers, £2,625; The Vagrants, £1,858; The Lilies, £1,365; Sunny Thames, £1,218; Stobhall Garden, £567.—Art Journal (1876), 300; Portfolio (1870), 35; (1875), 117.



WALKER, ROBERT, died in London about 1658. Studied the works of Van Dyck and became a portrait painter of great

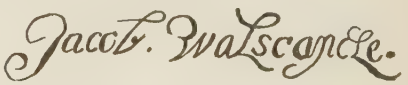
merit under the Commonwealth. He painted the Protector and many of his principal officers, and is known as "Cromwell's portrait painter." One of his portraits of Cromwell is engraved by Lombart, Godfrey, and Picart; another is in the Hermitage, St. Petersburg; a third at Warwick Castle. Portraits of himself at Hampton Court and at Oxford; of Cromwell, Lambert, Ireton, and Faithorne, National Portrait Gallery, South Kensington; Lord Brooke, Warwick Castle; Admiral Blake, Wadham College; Sir Thomas Browne, Bodleian Library, Oxford.—Redgrave; F. de Conches, 45; Bürger, Trésors d'Art, 358.

WALLANDER, JOSEF WILHELM, born in Stockholm, May 15, 1821. Genre painter, pupil of Stockholm Academy; went in 1851 to Düsseldorf, whither he returned, after having visited France and Italy, until 1856; became professor at Stockholm Academy in 1867. Works: Market at Vingaker (1852); Wedding at Osteracker; Sunday Morning in Silja, Dalecarlia; Rendezvous at the Gate; Spinning Company at Delsbo; The Bride is Coming; Moritz in a Strait, Mollberg with the Bottle, Ulla at Toilet.—Müller, 544.

WALLER, FRANK, born in New York in 1842. Landscape and genre painter, pupil of J. G. Chapman in Rome in 1870; sketched in Egypt in 1872; student of the Art League, New York, in 1874; former treasurer, and now president, of the League. First exhibited in National Academy in 1866. Works: Tombs of the Caliphs near Cairo; Sta. Maria del Sasso—Lago Maggiore, Parke Godwin, New York; Ruins near Cairo; On the Desert; Harmony, Record of the Past (1880); Slave of the Shadoof (1881); Dream at Rye Beach — N. H. (1882); Eventide—Venice (1883); On the Mediterranean near Alexandria — Egypt, Hop Picking at Cooperstown—N. Y., At Coney Island (1884); Hop Pickers, Testing the Toledo, Lake Otsego (1885).

WALLER, SAMUEL EDMUND, born in Gloucester in 1850. Animal and figure painter; educated at Cheltenham College; pupil in Gloucester School of Art, and student of his father in architecture; pupil of the Royal Academy, London, in 1868. Mr. Waller has illustrated many books, and has for several years been attached to the staff of the Graphic. Works: Illustrious Stranger, Winter's Tale (1870); Jealous (1875); Way of the World (1876); Home (1877); King's Banner (1878); Empty Saddle (1879); Suspense (1879); Where there's a Will there's a Way (1880); King's Highway (1880); Success (1881); Sweethearts and Wives (1882); Day of Reckoning (1883); The Orphans (1884); Outward Bound (1885). His wife, Mrs. Mary L. Waller, paints portraits. — Art Journal (1881), 117.

WALSCAPELE (Walskapel, Wals-Kappel), JACOB, flourished about 1670–80. Dutch school; flower and fruit painter, pupil of Cornelis Kick; lived in Amsterdam before 1667, and until 1717–18; formed his style after Jan D. de Heem, whom he so nearly approaches in arrangement, harmony, and truth of detail, that most of his pictures were attributed to that master. Works: Flowers, Insects, and Strawberries, National Gallery, London; Festoon of Fruits and Flowers, Berlin Museum; Bouquet in Vase (1677), Fruit-Piece, Städel Gallery, Frankfort; two pictures, Schwerin Gallery; Flower-Piece in Glass Vessel, Dresden Gal-



lery (ascribed to J. D. de Heem).—Kramm, vi. 1825; Kugler (Crowe), ii. 519.

WALTHARD, FRIEDRICH, born at Berne in 1818, died in 1870. Genre painter, pupil of Barthélemy Menn (born 1815) in Geneva, and of Gleyre in Paris. Works: Scene from Goethe's Faust (1846), Wounded Rifleman of Berne bringing News of Defeat at Grauholz—1798 (1854), Last Day of the old Republic of Berne (1867), Berne Museum; Bernese Soldier of 1798, Neuchatel Museum.

WALTHER, WILHELM, born at Neuhäusen, Saxony, in 1826. History painter, pupil of Dresden Academy under Julius Hübner. Works: Christ appearing to the Magdalen (1848), Flight into Egypt, Dresden Art Union. Sgraffito frieze: Festive Procession of Saxon Princes (1876), Royal Palace, ib.—Kaulen, 209.

WALTON, FRANK; contemporary. Landscape painter in water-colours. Studio in London. Works: From Unharboured Heaths (1877); Evening at Dorking; Near the Thames; Regatta at Bournemouth; Autumn, Copse on Furzefield Brow, Brickmakers (1881); Noontide's Hush, Happy Valley (1882); Gentle Autumn (1883); Among Whispering Woods, World of Meadows, Kynance Cove (1884); Surrey's Pleasant Hills (1885); Summer Tide of Blossoming (1886).

WANING HONEYMOON, George H. *Boughton*, W. T. Walters, Baltimore; canvas, H. 1 ft. 8 in. × 2 ft. 6 in.; dated 1878. A young pair are seated under a tree in late autumn, the ground strewn with leaves; he is reading a book and carelessly caressing his dog, while she is pouting prettily, but thinking no pretty things of him.—Royal Academy, 1878.

WAPPERS, GUSTAAF, Baron, born in Antwerp, Aug. 23, 1803, died in Paris, Dec. 6, 1874. History and genre painter, pupil at Antwerp Academy of I. J. van Regemorter (1785–1873), then of Van Bree and of Herreyns; studied after Rubens, Van Dyck, and Jordaens; then in Amsterdam and The Hague the old Dutch, and in Paris the Venetian masters; returned to Antwerp in 1830, became professor at the Academy in 1832, and was its director in 1840–53; made court painter and baron in 1845; settled in Paris in 1853. Meeting with great success at his first appearance, he influenced modern Belgian art as the chief representative of romanticism, and formed many pupils; his works are meritorious in composition, poetical treatment, and colouring. Member of several Academies. Many medals: L. of Honour, 1842; Officer, 1855; Order of Red Eagle, 1847; Officer Order of Leopold, 1855. Works: Van Dyck in Love with his Model (1827), View of Citadel of Antwerp (1830), Amsterdam Museum; Self-Devotion of Burgomasters of Leyden (1830), Hague Museum; Christ at the Sepulchre (1833), St. Michael's, Louvain; The Populace of Brussels tearing down the Proclamation of Prince Frederick (1835); Charles I. taking leave of his Children (1836); Charles IX. on St. Bartholomew's Night; Temptation of St. Anthony; Héloise and Abelard; Charles VII. and Agnes Sorel; Execution of Anne Boleyn; Peter the Great at Saardam; Camoens (1842); Geneviève of Brabant (1843), Windsor Castle, Defence of Rhodes by Knights of St. John (1848), Versailles Gallery; Death of *Columbus;* The Ommeganck at Antwerp; Louis XI. at Plessis les Tours; Boccaccio and Joan of Naples; Louis XVII. in the Temple Prison; Charles I. on his way to the Scaffold, Episode of September Days of 1830, Brussels Museum; Mother's Joy, Museum, Antwerp; Invocation of the Virgin, St. Charles Borromeo's, ib.; Neuvaines of the Family of Egmont (1866), Mr. Probasco, Cincinnati.—Art Journal (1856), 124; (1860), 142; (1865), 268; (1873), 241; (1875), 76; Dioskuren (1875), 4; Immerzeel, iii. 217; Kramm, vi. (1826); Rooses (Reber), 466; Van den Branden, 1390.

WAR, Sir Edwin *Landseer*, National Gallery, London; H. 2 ft. 10 in. × 4 ft. 4 in. A dying and a dead horse, with their fallen riders, lying among the burning ruins of a cottage. Companion to *Peace*. Royal Academy, 1846. Engraved by T. L. Atkinson; Lumb Stocks.—Art Journal (1854), 144.

WAR, HORRORS OF, *Rubens*, Palazzo Pitti, Florence; canvas, H. 6 ft. 5 in. × 9 ft. 3 in. Mars, in armour and with sword and

shield, preceded by Plague and Famine and dragged on by Alecto bearing a torch, rushes from the open temple of Janus, trampling down the Arts and Sciences in his progress; Venus, Cybele, and Cupids in vain attempt to restrain his warlike ardour. Carried to Paris; returned in 1815. Engraved by Avril; Paradisi.—Smith, ii. 150; Landon, Musée, iv. Pl. 9; Gal. du Pal. Pitti, iv. Pl. 88.

WARD, EDGAR M., born in Urbana, Ohio; contemporary. Figure and genre painter, younger brother of J. Q. A. Ward, sculptor; pupil of the National Academy, New York, of the École des Beaux Arts and of Cabanel, Paris. First exhibited in National Academy in 1871, and in the Paris Salon in 1876. Elected an A.N.A. in 1876; N.A. in 1883. Studio in New York. Works: Brittany Washerwomen (1876); The Sabot Maker, Venetian Water Carriers, Washing in Brittany (1878); Street Scene—Tréport

Horrors of War, Rubens, Palazzo Pitti, Florence.

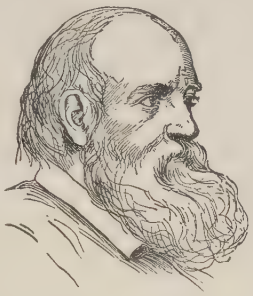
(1879); Normandy Cooper (1880); Tobacco Field—Old Virginny (1881); Feeling the Edge (1882); Collar Shop (1883), T. B. Clarke, New York; Street in Tréport—Normandy (1884); The Cobblers, Resting, The Blessing (1886).

WARD, EDWARD MATTHEW, born in London in 1816, died there, Jan. 15, 1879. History painter, pupil of Royal Academy in 1835; then worked nearly three years in Rome, and after studying fresco painting under Cornelius at Munich returned to England and exhibited his Cimabue and Giotto. His Dr. Johnson reading the MS. of the Vicar of Wakefield (1843) first brought him into notice; elected an A.R.A. in 1846, and R.A. in 1855. In 1852 and later, he executed eight historic pictures, six in fresco and two in water-glass, in the corridor of the House of Commons. In the National Gallery are: Dr. Johnson in the Anteroom of Lord Chesterfield (1845), Disgrace of Lord Clarendon (1846), South Sea Bubble (1847), James II. receiving News of Landing of Prince of Orange (1850). Other works: Charlotte Corday led to Execution (1852); Execution of Montrose (1853); Last Sleep of Argyll (1854); Marie Antoinette parting with the Dauphin (1856); Napoleon III. receiving Order of the Garter (1859); Night of Rizzio's Murder (1865); Earl of Leicester and Amy Robsart (1866); Landing of Charles II. at Dover (1873); William III. and Mary receiving the Lords and Commons at Whitehall (1874); Last Interview between Napoleon I. and Queen Louisa of Prussia at Tilsit (1877).—Cat. Nat. Gal.; Jas. Dafforne, Life, etc. (London, 1879); Sandby, ii. 299.

WARD, HENRIETTA, born in London in 1832. Genre painter, granddaughter of James Ward, R.A., and wife of Edward M. Ward; has exhibited at Royal Academy many years. Works: Mary Queen of Scots quitting Stirling (1863); Palissy the Potter (1866); Childhood of Joan of Arc (1867); Lady Jane

Grey (1868); Fortunes of Little Fritz (1871); Chatterton (1873); Defence of Lathom House (1874); Poet's First Love (1875); Ugly Duckling (1876); Princess Charlotte of Wales (1877); One of Last Lays of Burns (1878); Melody (1879).

WARD, JAMES, born in London, Oct. 23, 1769, died at Cheshunt, Nov. 17, 1859. Studied engraving under J. R. Smith, and afterwards served an apprenticeship under his elder brother, William James Ward, mezzotint engraver;



practised as an engraver several years, but soon began to paint, imitating the manner of George Morland, his brother-in-law. In 1794 he was appointed painter and engraver to the Prince of Wales, and shortly afterwards devoted his talent entirely to the painting of animals, especially horses and cattle, in which he attained eminence. Elected an A.R.A. in 1807, and R.A. in 1811; contributed to Academies 287 works. His masterpiece is the Alderney bull, cow, and calf (Landscape with Cattle, 1820–22), purchased by the National Gallery for £1,500, which is said to have been painted in emulation of Paul Potter's celebrated picture at The Hague. The National Gallery also possesses by him: Cattle-Piece (1807), View of Harlech Castle, Gordale Scar in Yorkshire.—Art Journal (1849), 179; (1862), 169; Redgrave; Ch. Blanc, École anglaise; Portfolio (1886), 8, 32, 45.

WARNBERGER, SIMON, born at Pullach, near Munich, in 1769, died there in 1847. Landscape painter, pupil of Munich Academy, and studied nature in Austria and Italy. Member of Munich Academy, 1824. Works: Beech Wood (1820), National Gallery, Berlin; Morning Landscape, Ruins of Hermitage, Castle Falkenstein, Augsburg Gallery; Italian Landscape, two others, Schleissheim Gallery.—Nagler, xxi. 126.

WARRIOR, DEAD, *Velasquez*, National Gallery, London; canvas, H. 3 ft. 5 in. × 5 ft. 5 in. Commonly called Orlando Muerto (Dead Roland). The Paladin Roland, killed at battle of Roncesvalles by Bernardo del Carpio, is lying in his armour on his back, a skull and bones near his feet; above him is suspended a brass lamp, the flame of which has just gone out. Purchased at Pourtalès sale in 1865 for 37,000 francs. Authenticity doubtful. Old copy in collection of M. Cremer, Brussels.—Stirling, ii. 680; Gaz. des B. Arts (1865), xviii. 98; Curtis, 17.

WASHINGTON, GEORGE, portrait, Charles Wilson *Peale*, Gen. G. W. C. Lee, Lexington, Va. Three-quarters length, in uniform of a colonel of Virginia militia—blue coat with scarlet facings, scarlet waistcoat and breeches, and purple scarf over left shoulder. Painted in 1772; the first life-size portrait of Washington. Bust study, Charles S. Ogden, Philadelphia.—Johnston, Portraits of Washington (Boston, 1882).

By Charles Wilson *Peale*, Corcoran Gallery, Washington (on deposit). Washington at Princeton. Full-length, standing, in uniform of commander-in-chief, the left hand resting upon a cannon, the right, holding his chapeau, placed on his hip; the continental flag, a circlet of stars in a blue field, floats over his head, and captured British flags are on the ground beside him. Painted in 1778–79 by order of Congress, but left in the hands of the artist; taken to Europe; purchased in Paris by Comte de Menon, who returned it. Replicas: H. Pratt McKean, Philadelphia; Earl of Albemarle; Versailles Museum; others.—Johnston, Portraits of Washington (Boston, 1882).

By Rembrandt *Peale*, Vice-President's room, Capitol, Washington. Bust, citizen's dress, head turned to left. Purchased by Congress in 1832. Many copies.—Johnston, Portraits of W.

By Rembrandt *Peale*, Mount Vernon. Washington before Yorktown. Mounted

on a white horse, riding to right, accompanied by his staff, rebuking a subordinate officer for neglect of duty. Painted for the rotunda of the Capitol, but left in the artist's hands; presented by his heirs, in 1873, to the "Ladies' Mount Vernon Association."—Johnston, Portraits of W.

By James *Sharples*, James Walter, London. Two bust portraits, one full-face, in continental uniform, the other profile, in civilian's costume. These, together with a portrait of Martha Washington, are said to have been executed about 1796 for Robert Cary, of Cary & Co., London, mercantile agents for Washington. The full-face picture was exhibited in New York in 1854, but returned to England; in 1882 all three were taken to the United States and exhibited in New York, Boston, Philadelphia, Chicago, and other cities. In November, 1886, Major Walter presented to the Massachusetts Historical Society the evidence in support of the claim of these pictures to authenticity, with a view to obtain its aid in an appeal to the Government at Washington to purchase them for the nation; and on January 13, 1887, the committee of investigation reported adversely both to the authenticity of the pictures and of the letters published in Major Walter's "Memorials." —Johnston, Portraits of W.; Walter, Memorials of W. (New York, 1887); Nation (1887), xliv. 49.

By Gilbert *Stuart*, William F. Channing, Providence, R. I. Half-length, in citizen's dress, head turned to right, showing right side of face. Painted in 1795 from a sketch made in September of that year (destroyed by Stuart) for Col. George Gibbs; sold to his sister, Mrs. William Ellery Channing, and descended to her son. Replicas: One painted for Samuel Vaughan, now in Harrison Collection, Philadelphia; another painted for J. Vaughan and taken to England; a third, owned by Mrs. Rogers, Lancaster, Penn.—Johnston, Portraits of W.

By Gilbert *Stuart*, Museum of Fine Arts, Boston, Mass. Bust, citizen's costume, head turned to left, showing left side of face. The head only is finished. Painted in 1796; retained by Stuart, and purchased of his widow and presented with its pendant, Mrs. Washington, to the Athenæum, Boston, whence commonly called the Athenæum picture. About fifty replicas.—Mason, G. Stuart, 103; Johnston, Portraits of Washington.

By Gilbert *Stuart*, John Delaware Lewis, London; canvas, life-size. Washington as President. Full-length, standing beside a table, dressed in black-velvet suit and white ruffles, the right hand extended, the left holding a dress sword; behind, right, an arm-chair; in background, two rows of pillars and a drawn curtain. Painted in 1796 for Marquis of Lansdowne; sold, at his decease, to Samuel Williams for £2,000 (another statement, £540 15s.); disposed of by lottery in 1824, forty tickets at 50 guineas each, and drawn by father of present owner. Exhibited at Centennial Exhibition, 1876, and returned to England. Replicas: Henry E. Pierrepont, Brooklyn; Academy of Fine Arts, Philadelphia; a third, painted for Gardner Baker, New York, was stolen and carried to England (possibly the one now owned by Russell Sturgis, of London); a fourth, State House, Providence, R. I.; a fifth, State House, Newport, R. I.; a sixth, State House, Hartford, Conn.; a seventh, with changes, Lenox Library, New York.—Johnston, Portraits of W.; Mason, G. Stuart.

By Gilbert *Stuart*, deposited by city in Museum of Fine Arts, Boston. Washington on Dorchester Heights. Full-length, in uniform, standing beside a white horse, holding the bridle in his left hand and his chapeau in his right. Painted in 1806; presented to town of Boston by Samuel Parkman; long in Faneuil Hall, where replaced by Miss Jane Stuart's copy.—Johnston, Portraits of W.; Mason, G. Stuart.

By John *Trumbull*, City Hall, New York. Full-length, in uniform, standing by a white horse, leaning his arm upon the saddle; in

background, British ships and boats leaving the shore, and Staten Island in the distance. Painted in 1790 by order of Common Council.—Johnston, Portraits of W.

By John *Trumbull*, Yale College ; canvas, life-size. Washington at Trenton. Full-length, military costume ; in background, an attendant with white horse. Painted in 1791 for city of Charleston, but the citizens preferring one in civil costume, Trumbull painted them another and retained this. A bust portrait by Trumbull, painted in 1793, also in Yale College Gallery. Trumbull painted in 1780 a full-length of Washington, in military costume, for M. de Neufville, Amsterdam, Netherlands ; supposed to be still in Europe. Cabinet portraits of General and Mrs. Washington, painted by Trumbull in 1794, are in the Patent Office, Washington ; and a full-length cabinet, painted in 1790, belongs to Edmund Law Rogers, Baltimore.—Johnston, Portraits of W.; Amer. Art Review, ii. 190.

By Adolph Ulric *Wertmüller*, Charles A. Davis, New York. Bust, citizen's dress, with lace frill on shirt. Replicas : Mrs. Cornelius Bogart, New York ; office of Secretary of Interior, Washington. Painted in 1795.—Johnston, Portraits of W.

WASHINGTON, APOTHEOSIS OF, Constantino *Brumidi*, canopy of the rotunda of the Capitol, Washington. In centre, Washington seated in majesty, with Goddess of Liberty on his right and Victory on his left hand ; encircling this group are thirteen female figures, personifying the original States ; and around the border are six groups, emblematic of the Fall of Tyranny, Agriculture, Mechanics, Commerce, the Marine, and the Arts and Sciences.

WASHINGTON CROSSING THE DELAWARE, Emanuel *Leutze*, Mrs. Marshall O. Roberts, New York. The general, wrapped in his military cloak, standing in a theatrical attitude in the bow of a boat which men are forcing with oars and boat-hooks through floating blocks of ice.

WASHINGTON, RESIGNATION OF, John *Trumbull*, rotunda of Capitol, Washington ; canvas, H. 12 ft. × 18 ft. Washington appearing before Congress at Annapolis, Dec. 23, 1783, to resign his commission as Commander-in-Chief of the Continental Army. Among the spectators are Mrs. Washington and her grandchildren. Painted in 1827 for $8,000. Original study in Yale College Gallery.

WATELET, LOUIS ÉTIENNE, born in Paris, Aug. 25, 1780, died there, June 21, 1866. Landscape painter ; studied nature deeply, and became one of the foremost artists of his class. After having visited Italy in 1822, he began, with his Lake of Nemi, in 1824, a series of exquisite landscapes of realistic character, which won him fame at home and abroad. He was the master of Paul Delaroche, and influenced Troyon, Huet, Lapito, Corot, Aligny, and others. Medals : 2d class, 1818 ; 1st class, 1819 ; L. of Honour, 1825. Works : Herdsmen (1810) ; Napoleon in Ludwigsburg (1815), Versailles Museum ; Henri IV. in the Forest of Ailas (1819), Fontainebleau ; Romantic Landscape (1819), Amiens Museum ; St. Jerome in the Desert (1822), Louvre ; Lake of Nemi (1824) ; Norman Village (1835) ; Valley of Gisors (1840) ; Flight into Egypt (1842), Palais de Saint-Germain-en-Laye ; Views in Tyrol (1848, 1850, 1857) ; View of Lyons, Aix Museum ; Landscapes in Museums of Bordeaux, Montpellier, Nîmes, Neuchatel, Königsberg (2, 1835, 1845) ; Raczynski Gallery, Berlin (1824).—Bellier, ii. 713 ; Jal, 1296 ; Journal of the Soc. of Arts (1866) ; Meyer, Gesch., 732 ; Larousse.

WATELIN, LOUIS VICTOR, born in Paris ; contemporary. Landscape painter, pupil of Diaz. Medal, 3d class, 1876. Works : Artists' Path in Forest of Fontainebleau (1870) ; Views in Oise (1873, 1874) ; Mill at Gamaches, Communal Meadow at Bouvaincourt (1875) ; Road of Lesnette (1876) ; Willows of Bourbel (1877) ; Port of Sèvres (1878) ; Views in Gironde, Somme, Picardy, and Normandy (1878–86).

WATER CARRIER, *Velasquez*, Apsley House, London; canvas, H. 3 ft. 4 in. × 2 ft. 6 in. A man in tattered brown doublet, with his left hand on a large earthen jar, hands a glass of water to a boy who stands beside a table on which is a smaller jar; another boy drinks from a pot. Earliest recorded picture of Velasquez; painted in Seville about 1620. Carried off by Joseph Bonaparte in his flight from Madrid, but captured in his carriage at Vittoria, and

Water Carrier, Velasquez, Apsley House, London.

afterwards presented by Ferdinand VII. to the Duke of Wellington. Engraved by B. Amettler; outline, E. Lingée.—Ch. Blanc, École espagnole; Klas. der Malerei; Gaz. des B. Arts (1879), xx. 232; Stirling, 1396.

WATERHOUSE, JOHN WILLIAM, born in Rome, Italy, of English parents, in 1849. Went to England in 1854; history painter, pupil of Royal Academy schools. First exhibited at the Royal Academy, in 1874, Sleep and his Brother Death. Revisited Italy in 1883. Elected an A.R.A. in 1885. Works: Miranda (1875); After the Dance (1876); Sick Child brought into the Temple of Æsculapius (1877); La Favorita (1879); Rival Roses, Summer's Day (1881); Diogenes (1882); Favourites of the Emperor Honorius, Bubbles (1883); Consulting the Oracle (1884); St. Eulalia's Crucifixion, By-way in Old Rome (1885); Magic Circle, Flower Market (1886).

WATER MILL, Meyndert *Hobbema*, formerly in Hamilton Palace Collection; wood, H. 2 ft. × 2 ft. 9½ in. On the right, a thick cluster of trees, the foliage of which partly conceals the cottages and overshadows the mill in the centre; in foreground, the mill stream, fringed with bulrushes and aquatic plants, and with two pollard willows on the bank; a man fishing, another looking on, and a third crossing a rustic bridge. Hamilton Palace sale (1882), to Sedelmeyer, Paris, £4,252 10s. Another in Dutuit Collection, Paris, bought at De Morny sale (1852), 105,000 francs. A third, Pereire sale, Paris (1872), 30,000 francs. Others in Buckingham Palace, Bute Collection, Bridgewater Collection, and National Gallery, London. —Smith, vi. 156; Larousse, xi. 634.

WATERING PLACE, Thomas *Gainsborough*, National Gallery, London; canvas, H. 1 ft. 11 in. × 2 ft. 6 in. Evening; a wooded landscape, with village church in distance; at left, a figure sitting under a wall; at right, a man and dog, with cattle in a pool. Engraved by W. Miller. — Art Journal (1853), 184.

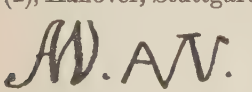
By Thomas *Gainsborough*, National Gallery, London; canvas, H. 4 ft. 10 in. × 5 ft. 11 in. Evening; a thickly wooded landscape, with figures to left; in foreground, to right, some cattle and goats standing in a pool. See, also, *Brook*. Presented in

1827 by Lord Farnborough. Engraved by W. Miller; and in Jones's National Gallery; etched by R. S. Chattock in Portfolio.—Cat. Nat. Gal.; Portfolio (1875), 49.

By Philips *Wouwerman*, Munich Gallery; wood, H. 1 ft. × 1 ft. 2 in. Men watering horses at the side of a river, which is seen to a great distance at right; cattle are being ferried across. At left, an old wall, and a gateway from which a muleteer is issuing. Lithographed by F. Hohe.—Réveil, xiii. 898.

Watering Place, Philips Wouwerman, Munich Gallery.

WATERLOO, ANTHONIE, born at Lille about 1618 (?), died at Amsterdam after 1673. Dutch school; landscape painter, whose works are distinguished for facile treatment and faithful representation of nature. His aërial perspective is always good; trees and plants are correct in colour and of great variety. Landscapes in Museums and Galleries of Amsterdam, Dresden, Gotha, (2), Hanover, Stuttgart, Munich, Wiesbaden, and Florence. — Ch. Blanc, École hollandaise; Dioskuren (1860), 177, 185, 195, 202; Havard, A. & A. hol., ii. 189.



WATERLOW, ERNEST A., London; contemporary. Landscape and genre painter. Works: Last of the Shower (1877); Close of Midsummer's Day (1879); Outward Bound, Bluebells (1881); Home Again, Sheep-Washing, Woodland Gleanings (1882); Beltein — Midsummer Eve in Cornwall, Fisherman's Garden (1883); Sand Digging, Breezy Tintagel, Shepherd's Return (1884); Scant Fuel, From the Ferry (1885); Sunny Hours, Waiting, Rough Sea (1886).

WATERMAN, MARCUS, born in Providence, R. I.; died in 1883. Genre painter. Worked in New York and Boston before he went to Europe in 1878. Was an A.N.A. Work: Gulliver in Lilliput (1876).

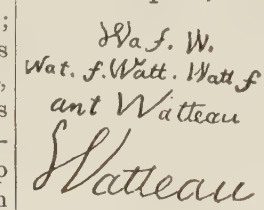
WATSON, GEORGE, born at Overmains, Berwickshire, in 1767, died at Edinburgh, Aug. 24, 1837. Portrait painter, pupil of Alexander Nasmyth and of Sir Joshua Reynolds. He settled in Edinburgh, where he was long the rival of Sir Henry Raeburn. From 1808 to 1812 he presided over the Society of Associated Artists of Scotland, and on the foundation of the Royal Scottish Academy, in 1826, he was elected president, and held that office until his death. Portraits of Benjamin West, Archibald Skirving, and of himself, National Gallery, Edinburgh.

WATSON, JOHN, born in Scotland in 1685, died in New Jersey, Aug. 22, 1768. Portrait painter, pupil of the Trustees' Academy, Edinburgh. He emigrated in 1715 to New Jersey, where he is said to have amassed a property by the practice of his profession.

WATSON, WILLIAM SMELLIE, born in Edinburgh in 1796, died there, Novem-

ber, 1874. Portrait painter, son and pupil of George Watson; studied also in the Trustees' Academy, Edinburgh, in the Royal Academy, London, and under Sir David Wilkie, whom he assisted in the Penny Wedding and other works. He was one of the original members of the Royal Scottish Academy. Work: The Student, National Gallery, Edinburgh.

WATTEAU, ANTOINE, born at Valenciennes, Oct. 10, 1684, died at Nogent-sur-Marne, July 18, 1721. French school; genre painter, first instructed by an obscure painter in Valenciennes; went to Paris in 1702, and entered the studio of Gillot, where he acquired a taste for the humorous subjects for which he was afterwards distinguished. After a further apprenticeship under the decorative painter Claude Audran 3d, he exhibited two pictures for which he was received into the Academy in 1717. Meanwhile he had continued his studies in copying the masterpieces of Rubens and Paolo Veronese. His great reputation rests on a series of pictures of conventional shepherds and shepherdesses, dancers and comedians, painted with unrivalled freshness, grace, and charm. More than 563 plates after his pictures were engraved by Thomassin, Cochin, and Cardon. Works: Embarkation for Cythera (1717), Gilles of the Comédie italienne, L'indifférent, La finette, Assembly in a Park, Juggler, Jupiter and Antiope, three others, Louvre; Fête Champêtre, Angers Museum; Harlequin meeting Pantaloon, Pierrot, and Colombine, Foot Soldier Reconnoitring, Nantes Museum; Monkey Sculptor, Orléans Museum; Country Scene, Landscape, Troyes Museum; Conversation in a Park, Portrait of the Sculptor Antoine



Joseph Pater, Valenciennes Museum; Concert Champêtre, Two Lovers Surprised, Buckingham Palace, London; Rendez-vous at the Chase, Village Fête, Sir Richard Wallace, ib.; do., Sir T. Baring, ib.; French Pastoral, Fête Champêtre, Toy Windmill, National Gallery, Edinburgh; Love in French Comedy, do. in Italian Comedy, La Colation, Berlin Museum; Assembly making Merry in a Park (2), Cassel Gallery; Conversation on a Terrace, Company resting on a Lawn, Dresden Museum; Tender Conversation, Königsberg Museum; Young Girl with Sunshade, Schwerin Gallery; The Minuet, The Savoyard, The Serenade, Fatigues of War, Alleviations of War, Hermitage, St. Petersburg; Guitar Player, Vienna Museum; Lady and Cavaliers in a Garden, Uffizi, Florence; Marriage Contract and Fête Champêtre, Assembly in Park of St. Cloud, Madrid Museum.—Art Journal, iii. 77; Bellier, ii. 714; Bentley's Mag., lvii. 304; Ch. Blanc, École française, ii.; do., Les peintres des fêtes galantes (Paris, 1853); Cellier, Ant. Watteau (Paris, 1867); Cousin, Tombeau de W. (Paris, 1866); Denaux, Notice sur A. W. (Valenciennes, 1834); Dohme, 3; Dumont, Ant. Wat. (Paris, 1866); Goncourt, Cat. raisonné (Paris, 1875); do., L'art du xviii. siècle, i. 1; Hédouin, Watteau, essai sur la vie, etc. (Paris, 1845); Houssaye, Hist., 161; Larousse, xv. 1287; Lecarpentier, Suite de la galerie des peintres célèbres (Rouen, 1815); Portfolio, iii. 18; Stothert, 110; Wurzbach, Fr. Mal. d. xviii. Jahrh., 21; Zeitschr. f. b. K., xi. 86.

WATTIER, CHARLES ÉMILE, born in Paris, Nov. 17, 1800, died there, Nov. 22, 1868. Genre painter, pupil of Lafond and of Gros; imitated the style of the masters of the 18th century, especially Watteau and Boucher. Works: Prayer at Church; Coming from Church; Ambuscade; Ninon de L'Enclos; Entering the Bath; Dinner in

the Bower; First Spring Day; From the History of Psyche; Boudoir of Princess Galitzin.—Bellier, ii. 718; Larousse, xv. 1289; Meyer, Gesch., 613, 665.

WATTS, GEORGE FREDERICK, born in London in 1818. Subject and portrait painter, pupil of Royal Academy, where he exhibited in 1837; first attracted notice in 1842 by his cartoon, Caractacus led in Triumph through the Streets of Rome,

for which he was awarded a prize of £300 in the competition for the decoration of the Houses of Parliament. After studying some time in Florence, he won a prize, in 1847, of £500 for a cartoon of Alfred inciting the Saxons to prevent the Landing of the Danes by meeting them at Sea. He has painted some important frescos, chief of which is the *School* of Legislation, in the dining-hall of Lincoln's Inn. Mr. Watts has exhibited many ideal pictures, but his chief honours have been won in portraiture, in which he has few rivals. He is also noted as a sculptor. He was elected an A.R.A. in 1867, and R.A. in 1868. Medals: 1st class, Paris, 1878; L. of Honour, 1878; 1st class, Antwerp Exhibition, 1885. Among his principal subject pieces are: The Window-Seat, Sir Galahad (1862); Virginia, Ariadne (1863); Esau (1865); Thetis (1866); Lamplight Study (1867); Wife of Pygmalion, Jacob and Esau (1868); Return of the Dove, Red Cross Knight and Una (1869); Daphne, *Fata* Morgana (1870); The Prodigal (1873); To all Churches (1875); By the Sea (1876); *Love* and Death The Dove, Lady Lindsay of Balcarres (1877); Britomart and her Nurse, Florence (1878); Paolo and *Francesca*, *Orpheus* and Eurydice, Enid and Geraint, Dorothy (1879); Psyche (1880); Dean's Daughter, Lucy (1880); Arcadia, Carrara from Pisa (1881); Katie, Condottiere of 15th Century, Rider on Pale Horse, do. on White Horse, do. on Black Horse, do. on Red Horse (1883); *Love* and Life, Rain passing Away, Uldra, Alice, Happy Warrior (1884); Ararat (1885); Death of Cain, The Soul's Prism, Hope (1886). Among his portraits are those of Tennyson, Browning, Swinburne, William Morris, Carlyle, Stuart Mill, Matthew Arnold, Dean Stanley, W. E. Lecky, Gladstone, Duke of Argyll, Leslie Stephen, Holman Hunt, Burne-Jones, Millais, Leighton, Lord Lyndhurst, Sir Alexander Cockburn, Viscount Stratford de Redcliffe, Sir C. W. Dilke, Viscount Sherbrooke, Mrs. Frederick Myers, Marquis of Salisbury (1884), Earl Lytton (1884). A collection of his works was exhibited at the Metropolitan Museum, New York, in 1884–85. Mr. Watts has lately announced that he will work hereafter for the nation only, and not for private individuals.—Meynell, 225; L'Art (1882), ii. 8; Portfolio (1870), 65; (1879), 129; Art Journal (1884).

WAUTERS, CHARLES AUGUSTIN, born at Boom, near Antwerp, April 23, 1811. History painter, pupil of Mechlin and Antwerp Academies; then studied in Paris, and in 1836 returned to Mechlin. Member of the Amsterdam Academy, 1855. Medals: Brussels, 1836; Order of Leopold. Works: Unhappy Family, Death of Mary of Burgundy (1836); Episode in History of Mary of Burgundy (1839); Martyrdom of St. Lawrence (1840); Glorification of St. Rombout; Last Supper; Peter the Hermit; Crucifixion (1862); Calvaert instructing his Pupils in Anatomy; Anniversary of Battle of Waterloo; Entry of Great Council into Mechlin; Fair Edith; Gentleman comparing Time on his Watch with Clock, Carlsruhe Gallery.—Immerzeel, iii. 222; Kramm, vi. 1833.

WAUTERS, ÉMILE, born in Brussels, Nov. 29, 1846. History painter, pupil of Portaels, then in Paris (1867) of Gérôme; visited Italy and Germany in 1868, and Egypt in 1869. Member of Brussels, Vienna, and Madrid Academies. Medals: Paris, 2d class, 1875, 1876; of honour, 1878; L. of Honour, 1878; Orders of Leopold and of

Francis Joseph. Works: Morning after Battle of Hastings (1868); Mary of Burgundy interceding for her Ministers (1870), Liège Museum; Madness of Hugh van der Goes (1871), Museum, Brussels; Mary of Burgundy's Oath to respect Privileges of the Commons (1876, original owned by John G. Johnson, Philadelphia), Citizens of Brussels demanding Constitution of Duke John IV., City Hall, ib.; Scene in Cairo; Burial of a Monk.—Müller, 547.

WAVE, THE (La vague), Gustave *Courbet,* Luxembourg Museum; canvas, H. 3 ft. 9 in. × 5 ft. 3 in. A strip of sandy, pebbly beach in foreground, with two fishing-boats drawn up at left; in background, the sea, with a single sail in the offing and a long crested wave rolling inward and about to break on the shore. Salon, 1870.

WAY, A. J. H., born in Washington, D. C., in 1826. Still-life painter, pupil of J. P. Frankenstein in Cincinnati, of Alfred Müller in Baltimore, and of Drölling in Paris (1850). Entered the Academy at Florence in 1851. After four years' absence in Europe, he opened a studio in Baltimore, and became vice-president of the Maryland Academy, which he was instrumental in founding. Exhibits at the National Academy, New York. Works: Christmas Morning (1870); Purity, Flora and Pomona, Dr. Zollicoffer, Baltimore; Prince Albert Grapes (1874), W. T. Walters, ib.; Black Grapes, White Grapes, E. P. C. Lewis; Flamme de Tokay Grapes—California (1880); Pomona's Offering (1881); Red Head Duck (1882); Cherries, Oysters, and Ale (1883); Gros Colmo Grapes, Canvas-Back Ducks (1884); Under the Vines (1885).

WEBER, ADOLPHE, born at Boulay (Lorraine), March 4, 1842. History and portrait painter, pupil of Laurent Maréchal, of Cogniet, and of Cabanel. Medal, 1867. Works: Child's Slumber (1866); Awakening of Psyche (1867), Orléans Museum; Venus carried by Zephyr to Cyprus (1868); Echo and Narcissus (1869), Metz Museum; Mystical Marriage of St. Catharine (1870); Grandmother, Ischys and Coronis—Victims of Apollo's Jealousy (1872); Cupid and Psyche (1880); In the Country (1881); Psyche whipped by Order of Venus (1884); Temptation (1885); Legend of St. Herman of Steinfeld (1886).

WEBER, AUGUST, born in Frankfort, Jan. 10, 1817, died in Düsseldorf, Sept. 9, 1873. Landscape painter, pupil of Rosenkranz, then in Darmstadt of Schilbach, with whom he visited Switzerland; then studied two years at the Städel Institute in Frankfort, and one year at the Düsseldorf Academy. Cultivated ideal landscape painting and formed many pupils at Düsseldorf, where he settled; made professor by King of Prussia. Works: Westphalian Landscape (1868), National Gallery, Berlin; Italian do. (1849), Evening do. (1851), Ravené Gallery, ib.; do., Düsseldorf Gallery; others in Museums of Cologne, Leipsic, Königsberg (1855), and Stettin.—Blanckarts, 67; Cat. Cologne Mus., 232; Jordan (1885), ii. 238; Wolfg. Müller, Düsseldf. K., 327.

WEBER, OTTO, born in Berlin, killed in the war of 1870. Genre, landscape, and animal painter, pupil in Berlin of Steffeck, and in Paris of Couture; settled in Milan. Medals: Paris, 1864, 1869; Utrecht, 1866. Works: Wedding in Brittany (1864); On the Bleachery; Colts; First Snow on the Alp (1866); In Fontainebleau Forest; Cattle Grazing; The Ploughing, Under the Chestnut Trees (1867); Deer Quarry, Rentrée du Bois de Chauffage (1868); Ox-Team (1869); Springtime, Annunziata (1870); Hay Gatherers, Fête in Brittany, Mr. Walters, Baltimore.—Hamerton, Painting in France.

WEBER, PAUL, born in Darmstadt in 1823. Landscape painter, pupil of Lucas, and in Frankfort of the Städel Institute; went to Munich, where he studied chiefly

from nature, visited the East in 1846, then studied in Antwerp under Deichmann. In 1848-58 he travelled in America and lived in Philadelphia; after his return, visited Switzerland, France, and Great Britain, and settled in Munich. Many of his pictures are in America. Works: Twilight; Mill in Black Forest; Storm on Chiem Lake; View in Catskill Mountains; Beech Wood with Farm House; Forest Brook (1874), Darmstadt Museum; Herd returning from Pasture (1880); Autumn Morning in Park of Darmstadt (1883); Morning at Berchtesgaden (1884).—Illustr. Zeitg. (1865); Kunst-Chronik, xviii. 497.

WEBER, THEODOR ALEXANDER, born in Leipsic, May 11, 1838. Marine and landscape painter, pupil in Berlin of Krause; went in 1856 to Paris, where he studied under Isabey, and soon acquired great reputation; went to London in 1870, and settled in Brussels in 1874. Member of Societas Artis et Amicitiæ, Amsterdam, and other European art societies. Medals: Rouen, 1866; Havre, 1868; London, 1871; Philadelphia, 1876. Works: Mont Orgueil in Jersey; Spreewald; Sea View in Normandy; Coast near Étretat; Sassnitz in Rügen; Return in Winter; Shipwreck near Dieppe; Banks of Seine; Sunrise on Coast of Brittany; Rock of Léidé (1866); After the Storm; Harbour of Fécamp; Ebb at Ostend (1875); King of Belgium; Mail-Ship between Ostend and Dover; Shipwreck in Bay of Douarnenez, Evrard Gallery, London; Arrival of French Mail-Ship at Dover, Willis Gallery, ib.; In Harbour of Vlissingen, Lemmé Gallery, Antwerp; In Harbour of Ostend, Hauff Gallery, Paris; Shipwreck near Tréport, Avignon Museum; Twilight on Seashore, Thiem Collection, Berlin.—Illustr. Zeitg. (1864); Meyer, Conv. Lex., xix. 1022.

WEBSTER, THOMAS, born in Pimlico, March 20, 1800, died in 1886. Genre painter, student in 1821 of Royal Academy, where he took the first prize for painting in 1825; elected an A.R.A. in 1840, and R.A. in 1846; retired in 1877. In his pictures children are generally the principal actors. Works: Gunpowder Plot (1829); Village School (1833); Football (1839); Punch (1841); Sickness and Health (1843); Dame's School (1845); Village Choir (1847); Slide, See-Saw (1849); School Playground (1852); Hide and Seek (1856); Sunday Evening, Grace before Meat (1858); Autumn, Winter (1860); Politicians (1869); Volunteers at Artillery Practice (1871); Odd or Even (1872); Interested Adviser (1873); Wreck Ashore (1874); Youth and Age (1876); The Letter (1877); Released from School (1879).—Sandby, ii. 177; Art Journal (1886), 351.

WEDDED, Sir Frederick *Leighton*, Sydney Museum, New South Wales; canvas. Two figures walking under the arches of a terrace, in glow of orange and purple; background of blue sea and sky. Purchased for £1,500.—R. Acad., 1882.

WEDDING-FEAST, RUSSIAN, Konstantin *Makovski*, Charles W. Schumann. New York; canvas, H. 8 ft. × 13 ft.; signed, dated 1883. The wedding-banquet in the house of a wealthy Boyar in the seventeenth century. The company, gathered around a splendidly appointed table, have turned to greet the bride and groom, who stand at the head of the table at right, and wait with filled cups to drink to their happiness when the young husband, who now sees his wife for the first time unveiled, shall have given her the husband-kiss; at the left, a group are making merry over the bride's slipper, which they have secured and hidden; an attendant is entering with a large dish, and others are looking through the doorway. Exhibited at the International Exposition, Antwerp, 1885, where it was awarded the medal of honour.

WEDDING-GOWN, CHOOSING THE, William *Mulready*, South Kensington Museum; canvas, H. 1 ft. 9 in. × 1 ft. 5 in. Scene suggested by opening passage in "Vicar of Wakefield." Royal Academy, 1846; Sheepshanks Collection. Engraved by F. A. Heath.—Art Journal (1869), 4.

WEDDING UNDER THE DIRECTORY, Frederik Hendrik *Kaemmerer*, Jay Gould, New York; canvas. A gay wedding-party in the time of the Directory (1795–99), or government of the first French republic. Salon, 1879. Bought originally by Thomas A. Howell, Brooklyn, who sold it to Mr. Gould.

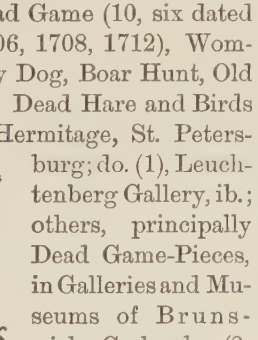
WEED GATHERERS, Jules *Breton*, Comte Duchatel, Paris. Sturdy peasants gathering seaweed. Painted in 1861. One of the painter's most characteristic works.

WEEKS, EDWIN LORD, born in Boston in 1849. Landscape and figure painter, pupil in Paris of the École des Beaux Arts, Bonnat, and Gérôme. Sketched and painted in Cairo, Jerusalem, Damascus, and Tangier, and is particularly noted for pictures of Eastern life. Member of the Boston Art Club. Honourable mention, Paris Salon, 1885. Works: Jerusalem from the Bethany Road; Cup of Coffee; Pilgrimage to the Jordan; Scene in Tangier, T. G. Appleton, New York; Alhambra Windows; They toil not, neither do they spin; Arab Story Teller (1876); Moorish Camel Driver (1878).

WEENIX (Weeninckx), JAN BAPTISTA, born in Amsterdam in 1621, died at Huis ter Mey, near Utrecht, before Oct. 31, 1664. Dutch school; genre, landscape, and animal painter, pupil of Jan Micker, then of Abraham Bloemart in Utrecht, and of Nicolaas Moeyaert, whom he closely imitated; went to Rome in 1643, and was employed by Cardinal Pamfili, afterwards Pope Innocent X. After his return in 1647 he lived in Amsterdam, then at Utrecht, where he appears among the managers of the guild in 1649. He represented equally well historical subjects, genre, landscapes, harbours, architecture, and animals, with a warm and pleasing colouring and a free and ingenious touch. Works: Italian Seaport, Fruit-Piece, New York Museum; Figures among Roman Ruins, Stafford House, London; Repulse of Pirates, Louvre; Dutch Lady at Toilet (attributed), Brussels Museum; Italian Seaport, Antwerp Museum; do., Copenhagen Gallery; Tobias asleep under a Vine (1662), Rotterdam Museum; Musical Party, Roman Ruins with Shepherd, Brunswick Gallery; View of Venice, Carlsruhe Gallery; Dogs by Fallen Horse, Partridge and Duck, Fruit-Piece, Cassel Gallery; Erminia begging for Shelter, Berlin Museum; Tinker (1674), Städel Gallery, Frankfort; Meeting of Jacob and Esau, Hen and Dog, Dresden Gallery; Peasants near Antique Ruins, Still-Life, Kunsthalle, Hamburg; Carpet Seller, Huntsman with Game (1665?), Sleeping Girl with Tambourine, Knife Grinder, Old Pinakothek, Munich; Kitchen Interior, do. (1652), Shepherd Life in the Campagna, Merry Company on Seashore, Schwerin Gallery; Shepherd resting by Antique Monuments, Dead Game, Stuttgart Museum; Seaport, Museum, Vienna; Landscapes with Animals, Academy and Czernin Gallery, ib.; Landscapes (2, one dated 1654), Dead Game Birds (2), Liechtenstein Gallery, ib.; Progress of Abraham, Harrach Gallery, ib.; Italian Landscape with Sheep, Hermitage, St. Petersburg; Seaport, Leuchtenberg Gallery, ib.; Milking a Goat, Dead Game, Peterhof.—Ch. Blanc, École hollandaise; Bode, Studien, 174; Dohme, 1ii.; Fétis, Cat. Brussels Mus., 495; Immerzeel, iii. 223; Kramm, vi. 1835; Kugler (Crowe), ii. 453; Meyer, Gemälde köngl. Mus., 522; Riegel, Beiträge, ii. 379.

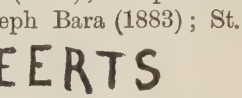
WEENIX, JAN, born in Amsterdam, Dec., 1640, died there, Sept. 20, 1719. Dutch school; animal, landscape, still-life, and portrait painter, son and pupil of Jan Baptista, and, like him, painted also seaports, architecture, and figures with equal excellence. In 1702–12 he painted for the Elector John William, in his Castle Bensberg, near Cologne, a series of hunting and animal pieces which belong to his most

admirable productions. Most of them are now in Munich. Lived several years at Utrecht, where he is inscribed in records of guild in 1664 and 1668. His dead hares are famous for fine brush work. Works: Dead Game and Dog, Hunting Scene, National Gallery, London; Dead Hare, Buckingham Palace, ib.; Hare, Swan, Dog, and Parrot, Two Companion Game-Pieces, Mr. Hope, ib.; ten first-rate specimens, Sir Richard Wallace, ib.; Seaport in Spain, Game-Piece, Blenheim sale, London, 1886; Game and Utensils of Chase (1671), Dog watching Dead Game (1696), Seaport (1704), Louvre, Paris; Dead Game and Fruit (1705), Brussels Museum; Roe and Swan, Dead Game, Hague Museum; Dead Game (2), do. and Fruits (1704), Country House (1714), Dogs, Male Portrait (1682), Peacock and other Birds (1716), Rotterdam Museum; Dead Hare and Weapons of Chase, Musée Rath, Geneva; do. (1701), Dead Game and Dog, Copenhagen Gallery; Elizabeth Charlotte of Orléans (1697), Dead Game (2), Bouquet, Berlin Museum; Dead Hare and Implements of the Chase (1681), Portrait of Dutch Merchant, Städel Gallery, Frankfort; Dead Game Birds (1718), Genre Scene, Gotha Museum; Dead Game (10, six dated 1665, 1702, 1703, 1706, 1708, 1712), Woman Asleep watched by Dog, Boar Hunt, Old Pinakothek, Munich; Dead Hare and Birds (1691), two others, Hermitage, St. Petersburg; do. (1), Leuchtenberg Gallery, ib.; others, principally Dead Game-Pieces, in Galleries and Museums of Brunswick, Carlsruhe (2, 1681, 1683), Cassel, Dresden (4, three dated 1689, 1690), Schleissheim (8, one dated 1714), Schwerin (2, one dated 1687), Vienna (1690), Wiesbaden; Academy, Czernin, Liechtenstein (4), and Schönborn (3) Galleries, Vienna.—Ch. Blanc, École hollandaise; Dohme, 1ii.; Gool, i. 78; Immerzeel, iii. 224; Kramm, vi. 1835; Kugler (Crowe), ii. 456; Stuers, 180; Zeitschr. f. b. K., x. 352.



WEEPER. See *Eberhard.*

WEERTS, JEAN JOSEPH, born at Roubaix (Nord), May 1, 1847. History and portrait painter, pupil of Cabanel, Mils, and Pils. Medal, 2d class, 1875; L. of Honour, 1884. Works: Old Soldier's Repose (1869); Nazli (1873), Lima Museum, Fais ce que dois (1873), Roubaix Museum; The Captive (1874); Descent from the Cross (1875); Legend of St. Francis of Assisi (1877, bought by the State); The Virgin fainting at the Foot of the Cross (1878); Assassination of Marat (1880); Joseph Bara (1882); Death of Joseph Bara (1883); St. Francis of Assisi borne to Santa Maria de Porciuncula (1884).—Bellier, ii. 719.



WEGELIN, ADOLF, born at Cleve in 1810, died in Cologne, Jan. 18, 1881. Landscape and architecture painter, pupil of Düsseldorf Academy under J. W. Schirmer, then studied in Nuremberg and Munich, and in 1836 settled in Cologne, where, after 1842, he was especially employed for Frederick William IV., by whose order he visited Belgium and Holland to paint historical buildings. Court painter in 1861. Almost all his works are in the Royal Collection at Berlin. Works: Mediæval Castles (2), Cologne Museum.—Kunst-Chronik, xvi. 296.

WEGENER, FRIEDRICH WILHELM, born in Dresden, April 20, 1812, died at Gruna, near Dresden, July 11, 1879. Animal and landscape painter, pupil of Copen-

hagen and Dresden Academies—at the latter under Dahl; afterwards travelled in Germany, Denmark, France, Switzerland, and North Italy. Saxon court painter in 1860. Works: Fallow Deer (1847), National Gallery, Berlin; Prairie Fire in America (1846), Stags crossing Water (1855), Dresden Gallery; Principal Christian Feasts at Seasons. —Meyer, Conv. Lex., xvii. 991.

WEGMANN, BERTHA, born at Soglio, Switzerland, Dec. 16, 1847. Genre and portrait painter, pupil in Copenhagen of Frederik Helsted and Frederik Christian Lund; went in 1867 to Munich, and there studied under Lindenschmit and Kurzbauer, having meanwhile spent a year in Florence; then visited Paris. Mention honourable, 1880; 3d class medal, 1882; Thorvaldsen medal, Copenhagen. Works: Sick Child (1873); Widow with her Child (1877); Portrait of her Sister (1882); Artist's Studio, Young Mother with her Child in a Garden (1883); Portrait of herself (1885).—Sig. Müller, 369.

WEGUELIN, J. R., born in England; contemporary. Genre painter, exhibits at Royal Academy and at Grosvenor Gallery. Works: Tired Dancer (1879); The Vintage (1880); The Fishers, Roman Acrobat (1881); Evoë Bacche, Habet! Feast of Flora (1882); Maidens' Race, Libation to the Nymph, A Secret (1883); Herodias and her Daughter, The Bath (1884); Swing Feast, An Egyptian Difficulty in Time of Augustus (1885); Obsequies of an Egyptian Cat, Summer Afternoon, The Fair Girl (1886).

WEIER, JACOB, born in Hamburg (?), died there, May 8, 1670. German school; history and genre painter, mentioned as master of the Maleramt at Hamburg in 1648. His works are extremely rare. Works: Crucifixion, Falcon Chase, Schwerin Gallery; Crucifixion, Provinzial Museum, Münster; Capture of a Standard, Kyburg Gallery, Switzerland.—Schlie, 687.

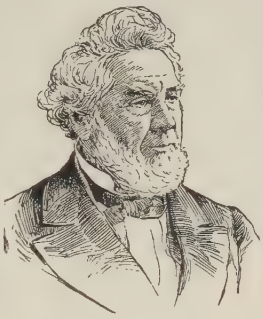
WEIGAND, KONRAD, born at Nuremberg, Dec. 12, 1842. History painter, pupil of Munich Academy. Medal, Munich. Works: Religious Conversation between Ulrich von Hutten, Franz von Sickingen, and Martin Bucer; Luther's Entry into Worms (1879); Robber Knight brought captive into Nuremberg in 1472 (1885). In fresco: Marriage of Albrecht Dürer and Agnes Frey.—Müller, 550; D. Rundschau, xx. 460; Zeitschr. f. b. K., xxii. 14.

WEIR, JOHN FERGUSON, born at West Point, N.Y., Aug. 28, 1841. Subject and portrait painter, son and pupil of Robert Walter Weir. Visited Europe in 1868; in 1869 became director of the Yale School of Fine Arts. Elected N.A. in 1866. Studio in New Haven. Works: Culprit Fay; Christmas Bell, D. O. Mills, New York; Gun Foundry (1867); Forging the Shaft (1868); West Point, R. L. Stuart, New York; The Confessional (1876); Venice; Tapping the Furnace; An Artist's Studio; Morning (1881); Theological Faculty of Yale College (1882); Portrait of S. Wells Williams, Professor of Chinese Language and Literature at Yale College (1883); A Shimmering Landscape, Pompilia (1886).—Sheldon, 175.

WEIR, JULIAN ALDEN, born at West Point, N. Y., Aug. 30, 1852. Portrait painter, son and pupil of Robert Walter Weir, and pupil of Gérôme in Paris in 1872–76. Sketched and painted in Spain and Holland. One of the founders of the Society of American Artists; exhibits at Paris Salon and National Academy, New York. Honourable mention, Paris Salon. Studio in New York. Elected A.N.A. in 1885, N. A. in 1886. Ideal works: Scene in the Park (1878); Good Samaritan (1879); Flower-

Piece (1881); Dutch Peasant (1883), Muse of Music, Metropolitan Museum, New York; Breton Interior, The Mother, Flowers (1884). Water-colours: An Interior; Sunday Morning, Portrait of Sleeping Dog (1884). Portraits: Robert Weir (1880); Warren Delano (1881); Richard Grant White (1883); Peter Cooper (1884); A Revery (1886).

WEIR, ROBERT WALTER, born in New Rochelle, June 18, 1803. History painter, pupil of Jarvis; began to paint portraits in 1821, and in 1824 went to Florence, where he studied with Benvenuti; afterwards studied nature and old masters in Rome (1825). Elected N.A. in 1829, and professor of drawing at the West Point Military Academy in 1837, which position he held for forty-two years. Studio in New York. Works: Belle of the Carnival (1836); Landing of Hendrik Hudson (1842); Embarkation of the *Pilgrims* (1845), Capitol at Washington; Evening of the Crucifixion (1867); Virgil and Dante crossing the Styx (1869); Titian in his Studio, Christ in the Garden (1873); Our Lord on the Mount of Olives (1877); Columbus before the Council of Salamanca (1884).



WEIROTTER, FRANZ EDMUND, born at Innsbruck, May 11, 1730, died in Vienna in 1771. German school; landscape painter, studied at Innsbruck, Vienna, and Mentz, then in Paris under the engraver Johann Georg Wille; visited Italy, and became professor at the Vienna Academy in 1767. Landscapes by him are in the Bamberg Gallery (2), the Ferdinandeum at Innsbruck (2), and the Stuttgart Museum.—Wurzbach.

WEISER, JOSEF (EMANUEL), born at Patschkau, Silesia, May 10, 1847. Genre painter, pupil of Munich Academy under Wilhelm Diez; visited Germany, Austria, and Italy; paints with striking humour and keen satire. Works: Visit to Nunnery; Theatre in Eighteenth Century; Acquitted; Harvest Festival in Silesia; Defence of Monastery; Full Glasses—Warm Heads! Last Refuge, Dresden Gallery; Church Militant (1879); Storming of Maidens' Castle (1882); After the Surprise (1883); Plundering Scene in Thirty Years' War (1884); Outpost, Hay for the Monastery (Jubilee Exhibition, Berlin, 1886).—Allgem. K. C., viii. 378; Illustr. Zeitg. (1877), ii. 9; (1884), ii. 37; (1885), i. 412; Kunst-Chronik, xv. 432; xvii. 632; xix. 630; xx. 744.

WEISHAUPT, VIKTOR, born in Munich, March 6, 1848. Animal painter, pupil of Munich Academy under Wilhelm Diez, after having served in the war of 1870–71. Gold medal, London. Works: Cattle Herd by a Windmill (1876); Wild Bull (1879); Watering Place for Cattle, Herd returning Home (Jubilee Exhibition, Berlin, 1886).—Illustr. Zeitg. (1880), ii. 72; Kunst-Cronik, xxii. 39; Zeitschr. f. b. K., xv. 224.

WEISS, FERDINAND, born at Magdeburg, Aug. 10, 1814, died in Berlin, Jan. 23, 1878. Genre and portrait painter, pupil of Berlin and Düsseldorf Academies under Schadow. Made himself especially known through his excellent illustrations for his brother Hermann's splendid history of costume. In the National Gallery at Berlin is by him: The Return of the Knight (1837).—Jordan (1885), ii. 239.

WEISS, JOSEF ANDREAS, born at Freising, Bavaria, in 1814. Architecture painter, first instructed by his father, an amateur, then pupil of Domenico Quaglio in Munich. Lived for some time at St. Petersburg as court painter to the Duke of Leuchtenberg, travelled in Russia, then settled in Munich. Works: Views in Munich (4, 1873, 1877, 1879, 1884, two with military groups), New Pinakothek, Munich; St. Isaac's in St. Petersburg; The Kremlin in Moscow.—Müller, 551.

WEISSENBRUCH, JAN, born at The Hague, March 18, 1822, died there, Feb. 15,

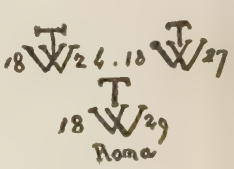
1880. Painter of landscapes and city views, pupil of Salomon, Leonardus Verveer; travelled in Holland and Belgium. Member of Amsterdam Academy, 1846; of Société belge des Aquarellistes, 1858; of Société des Artistes belges, and of Rotterdam Academy, 1862. Medals: Rotterdam, 1844; The Hague, 1857; Brussels, 1859. Officer of Order of Oaken Crown, 1861. Works: Market Square at The Hague, Stuttgart Art School; St. Mary's in Utrecht, Societas Artis et Amicitiæ, Rotterdam; View of Leerdam, another City View, Amsterdam Museum; View in Amsterdam, Kunsthalle, Hamburg; Courtyard in Old Town; Copper Gate at Amersfoort; Views of Waudrichem, Boxtel, Kuilenborg, etc.—Kramm, vi. 1838; Müller, 551.

WEISZ, ADOLPHE, born at Budapest; contemporary, naturalized Frenchman. Genre and portrait painter, pupil of Jalabert. Medals: 3d class, 1875; 2d class, 1885. Works: Mendicant Nun, Alsatian Fiancée (1875); Young Mother watching her Sleeping Child, The First Tooth (1876); Jealousy, Moravian Fiancée (1877); Alsatian Centenarian, In 1815 (1878); Asking for Publication of Bans, Fiancée (1880); Hercules and Omphale (1881); René and Bob (1882); Namouna (1884); Enamoured Lion (1885); Nymph Discovering the Head of Orpheus (1886).

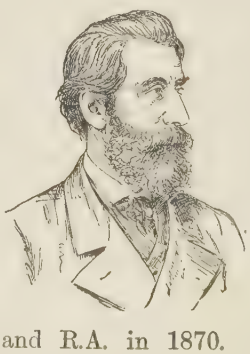
WEITSCH, FRIEDRICH GEORG, born in Brunswick, Aug. 8, 1758, died in Berlin, May 30, 1828. History painter, son of the landscape painter Johann Friedrich Weitsch (1723–1803), pupil in Cassel of Wilhelm Tischbein; visited Holland and Italy, returned to Brunswick in 1781, went as court painter to Berlin in 1787, and became director of the Academy in 1797. In 1808 called to Stettin to paint Marshal Soult. Works: Abbot Jerusalem, Alexander von Humboldt as a Young Man (1806), National Gallery, Berlin; Portrait of his Father (1797), Brunswick Gallery; do. of the Archæologist Hirt (1785), Fürstenberg Gallery, Donaueschingen; do. of the Poet Tiedge (1817), Kunsthalle, Hamburg. There are four landscapes (1763–93) by his father in Brunswick Gallery.—Jordan (1885), ii. 240; Nagler, xxi. 268; N. Necrol. der D. (1828), i. 439.

WELL-BRED SITTERS, Sir Edwin *Landseer*, private gallery, England. A large black dog, with a badger-hair brush in his mouth, sits, as if before an artist, a model of dignity and self-possession; by his side a fawn-coloured dog is posed with great elegance; in the foreground, several dead doves, a pheasant, and a purple-velvet cigar-case. British Institution (1864). Coleman sale (1881), £5,250.—Stephens, Sir E. L., 106.

WELLER, THEODOR LEOPOLD, born at Mannheim, May 29, 1802, died there, Dec. 10, 1880. Genre painter, pupil of Mannheim Art School, then of Munich Academy under Langer; lived in Rome in 1825–33, and is now director of the Mannheim Gallery. Works: Peasant Woman at her Boy's Sick-Bed, Visit to Prisoner (1835), National Gallery, Berlin; Italian Woman with Jug, Fortune Teller, Carlsruhe Gallery; Italian Field Labourers passing through Old Gate (1831), New Pinakothek, Munich; Old Peasant at Olevano; Public Scribe.—Jordan (1885), ii. 240.



WELLS, HENRY TANWORTH, born in London in 1828. Portrait and landscape painter; an eminent miniature painter, but since 1860 has contributed many large portraits and some ideal canvases to the Royal Academy. Elected an A.R.A. in 1866, and R.A. in 1870. Works: Old Stone-breaker and Child, The Laurel Walk (1879); Picnic, Victoria Regina (1880); Ethel (1882);



Quarry on the Hill, Leaving the Common (1883); Friends, Loading at a Quarry, An Old Crone (1884); Quarry Men of Purbeck (1885). Mrs. H. T. Wells (Johanna Mary Boyce 1831–61) was a genre painter of considerable skill.

WELTER, MICHAEL, born in Cologne in 1806. History painter; studied in Berlin and in Paris, and devoted himself to decorative and monumental painting. Works: Frescos in the Temple House, Cologne; Choir of St. Kunibert's, ib. (encaustic, 1856–59); religious pictures in the Chapel and life-size portraits of the old landgraves in the Rittersaal of the Wartburg, near Eisenach (1859–61); Life of St. Godehard (1861–63), Godehardi Church, Hildesheim. —Müller, 551.

WENCKER, JOSEPH, born at Strasbourg, Nov. 3, 1848. Genre painter, pupil of Gérôme and of the École des Beaux Arts. Won grand prix de Rome in 1876. Medal: 2d class, 1877. Works: Intimacy (1873); Under the Leaves (1874); Girls putting on Flowers (1875); Stoning of St. Stephen (1876); Priam asking Achilles for Hector's Body (1876); St. Elizabeth of Hungary (1879); Saul consulting the Pythoness (1880); St. John Chrysostom Preaching (1882); Woman Bathing (1883).—Larousse.

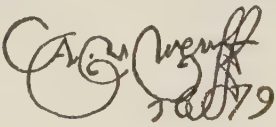
WÉNÉTZIANOFF, ALEXEI GAVRILOVICH, born at Nejine (Nezheen) in 1780, died in the government of Tver, Dec. 5, 1846. Genre and portrait painter, pupil and afterwards member of St. Petersburg Academy. Works: Young Russian Peasant, Hermitage, St. Petersburg; Peasant Girl at Communion, Prianishnikof Collection, ib.; Interior of a Barn.

WENGLEIN, JOSEF, born in Munich, Oct. 5, 1845. Landscape painter, pupil of Munich Academy, of Steffan, and of Adolf Lier; paints well-conceived views in the high plains of Upper Bavaria, treating with especial predilection old giant trees on the steep banks of the Isar. Royal Professor in Munich. Numerous medals. Works: Mountain Ridge with Ruin (1875); Simsee in Upper Bavaria (1877); Spring Song, Lake Chiem, Autumn Landscape with Hunting Party, Winter Landscape on the Isar, Moor in Upper Bavaria (1880); Temple of Poseidon at Pæstum (1882); Limestone Gatherers in the Isar Bed (1883), New Pinakothek, Munich; Isar Valley near Baierbrunn (1883); do. near Tölz (1884), Cologne Museum; Autumn Landscape, In the Moss (1884).—Müller, 552; Kunst-Chronik, xviii. 580; xx. 347; Zeitschr. f. b. K., xix. 159; xx. 72.

WERESCHAGIN. See *Vereschagin.*

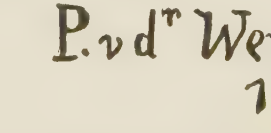
WERFF, ADRIAAN VAN DER, born at Kralinger-Ambacht, near Rotterdam, Jan. 21, 1659, died in Rotterdam, Nov. 12, 1722. Dutch school; history, genre, and portrait painter, pupil of Cornelis Picolett, portrait painter; then for four years of Eglon van der Neer. At seventeen years of age he painted his own portrait, and thenceforth worked independently. In the art cabinets of the wealthy amateur and collector Flinck, son of Govaert Flinck, and of the burgomaster Jan Six, in Amsterdam, 1692, he became acquainted with many masterpieces of Italian art which influenced his taste considerably. In 1696 the Elector Palatine John William visited his studio in Rotterdam and ordered his portrait and the Judgment of Solomon, made him court painter, and in 1703 he knighted him. Works: Lot and Daughters, Boy with Guinea-Pig and Girl with Kitten, Buckingham Palace, London; St. Margaret, Lord Ashburton, ib.; Magdalen, Incredulity of Thomas, Lot and Daughters, Mr. Hope,

ib.; Repose in Egypt (1706), Grosvenor Gallery, ib.; A Burgomaster and his Wife, National Gallery, Edinburgh; Chastity of Joseph (1710), Dancing Nymphs (1718), Nativity (1720), Antiochus and Stratonice (1721), Adam and Eve, Finding of Moses (1722), Magdalen, Group looking at Antique Statues, Louvre; Flight into Egypt (1710), Portrait (1689), Hague Museum; Entombment (1696), Artist's Portrait (1699), Venus and Cupid, Holy Family (1714), Shepherd and Nymph (1718), Lovers (1694), Amsterdam Museum; Allegory on Charity (1702), Entombment, Rotterdam Museum; Holy Family, Pastoral Scene, Flora and Genii, Diana and Endymion, Children Caressing, Genii Hovering, Cassel Gallery; Chess Players, Dido Mourning (1687), Adam and Eve (1711), Portrait, Brunswick Gallery; Young Girl before Flower Vase, Gallery, Copenhagen; Fall of Man, Adam and Eve after the Fall, Moltke Collection, ib.; Diana and Callisto, Bamberg Gallery; Allegory of Painting (1710), Darmstadt Museum; Pastoral Scene, Berlin Museum; do., Artist and Family (1689), Lot and Daughters (1694), Venus and Cupid (1699), Hermit (1705), Magdalen (1711), Judgment of Paris (1712), Infant Christ and John (1715), Annunciation (1718), Diogenes, Abraham casting off Hagar, Chess Players, Dresden Gallery; Girl and Boys with Bird (1687), Ecce Homo (1698), Sarah conducting Hagar to Abraham (1699), Portraits of Elector John William and Consort (1700), Expulsion of Hagar (1701), Repose in Egypt (1702,) Entombment (1703), Diana and Callisto (1704), Magdalen Penitent (1705, 1707), sixteen scenes from Life of Christ and the Virgin (1705–15), Allegory (1716), Children playing at Night, Male Portrait, Old Pinakothek, Munich; Temple of Fine Arts (1694), Venus and Cupid, Solomon's Judgment, Portrait of Grand Duke Don Gaston of Tuscany, Schleissheim Gallery; Portraits of Artist and his Wife (1679), Game of Chess (1679), Samson and Delilah, Schwerin Gallery; The Magdalen, Girl playing Guitar, Stuttgart Museum; Gentleman's Portrait (1694), Museum, Vienna; Entombment, Liechtenstein Gallery, ib.; Christ and the Woman of Samaria, Czernin Gallery, ib.; Woman in Prayer, Boy playing Cards, Schönborn Gallery, ib.; Venus and Cupid, Wiesbaden Gallery; Artist's Portrait, Engagement Ring (1678), Boy with Cat and Bird, Bathsheba conducting Abishag to David, Entombment (2), Immaculate Conception, Ecce Homo, Magdalen (1720), Adam and Eve chased from Paradise (1700), Holy Family, Hermitage, St. Petersburg; Girl Bathing, Leuchtenberg Gallery, ib.; Adoration of the Magi (1703), Judgment of Solomon, Uffizi, Florence; Portrait of Duke of Marlborough, Palazzo Pitti, ib.; Œnone and Paris (1707),



Death of Abel, Turin Gallery.—Ch. Blanc, École hollandaise; Dohme, 1ii.; Immerzeel, iii. 227; Kramm, vi. 1842; Kugler, (Crowe), ii. 426; Riegel, Beiträge, ii. 342; Schlie, 689; Zeitschr. f. b. K., xvii. 180.

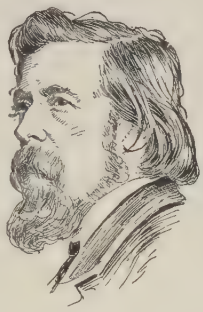
WERFF, PIETER VAN DER, born at Kralinger-Ambacht in 1665, died in Rotterdam in 1718. Dutch school; history and genre painter, brother and pupil of Adriaan van der Werff, whom he often assisted in his pictures. While there is much resemblance in the colouring of his works to those of Adriaan, they are lacking in feeling and spirit. Works: St. Jerome (1710), Girls crowning Statuette of Cupid (1713), Girl drawing Statue of Venus (1715), Young Hercules, Young Bacchus, Amsterdam Museum; Magdalen Penitent, Portrait of Johannes Texelius (1718), do. of himself, two others, Rotterdam Museum; Madonna with St. John, Boys playing with Birds, Girls with



Flower Festoons, Cassel Gallery; Girl throwing Mouse out of Window, Men at Table, St.

Jerome (1707), Dresden Museum ; Lot and his Daughters (1721), Schwerin Gallery ; Venus rising from her Couch, Liechtenstein Gallery, Vienna ; Children playing with Bird, Uffizi, Florence.—Immerzeel, iii. 229 ; Kugler (Crowe), ii. 539.

WERNER, ANTON ALEXANDER VON, born in Frankfort-on-the-Oder, May 9, 1843. History and genre painter and illustrator, pupil of Berlin Academy in 1859–62, then in Carlsruhe of Lessing and Ad. Schrödter ; visited Paris in 1867 and Italy in 1868–69 ; settled in Berlin, where he became director of the Academy in 1875. Has furnished masterly illustrations to the works of Josef Victor von Scheffel, to Herder's "Cid," and to Schiller's dramas. Member of Venice and Caraccas (Venezuela) Academies ; court painter ; Officer of Order of Italian Crown ; several other orders and many medals. Works : Intimate Conversation, Quartette, Convent Life, The Suitor, Don Quixote with the Shepherds (1864–70) ; Luther before Cajetan (1865), Conradin in Prison (1866), Archbishop Hanno of Cologne kidnapping Henry IV. (1867), Struggle and Victory (1871), Symbolic Picture of Battle of Sedan, Allegory of German Union, Moltke before Paris, Moltke in his Study, *Proclamation* at Versailles (1876), Royal Palace, Berlin ; Count von Moltke (1872), Kunsthalle, Hamburg ; Luther at the Diet of Worms, Stuttgart Museum ; Baptism in Artist's House, Berlin Congress (1878), Emperor's Entry into Saarbrücken (1880) ; Moltke at Sedan (1883). In fresco : Luther at Worms, Summons of Volunteers in 1813, Gymnasium, Kiel ; *Proclamation* at Versailles, Coronation of First King of Prussia (1884), Arsenal, Berlin.—Allgem. K. C., ix. 292 ; Graph. K., i. 65, 68 ; iv. 23 ; Kunst-Chronik, ix. 345 ; xii. 430 ; xvi. 481 ; xix. 730 ; Kunst f. Alle, i. 193 ; Land und Meer (1875), i. 46 ; Leixner, Mod. K., i. 64 ; Nord u. Süd, xviii. 185 ; Rosenberg, Berl. Malersch., 234 ; D. Rundschau, viii. 432 ; ix. 474 ; xiii. 329 ; xxi. 146 ; Zeitschr. f. b. K., iii. 182 ; iv. 16 ; vi. 174 ; xvi. 142 ; xx. 36 ; xxi. 36 ; xxii. 42 ; Art Journal (1887), 5.

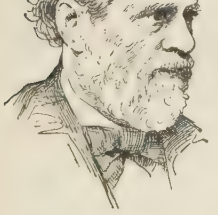


WERNER, FRITZ, born in Berlin, Dec. 3, 1828. Genre painter, pupil of Berlin Academy under Daege, then of Menzel ; studied in 1855–63 in Paris, and again in 1867 under Meissonier, whose elegant treatment of stuffs and accessories he adopted, while in conception and colouring he successfully imitated the style of Menzel, whose most talented pupil he is. Member of, and Professor at, Berlin Academy. Medal, Berlin, 1878. Works : Surprised Chambermaid (1863) ; Huntsman arranging his Traps, Old Gentleman served with Coffee (1864) ; Ornithologist, Prussian Grenadier on Guard, Admonition, Picture Amateur (1866) ; Fishmonger in Antwerp (1867) ; Amateur of Engravings (1868) ; Souvenir of Paris, Market Scene in Antibes, View of Nice, Old Gentleman feeding Birds, Street in Antibes, Picture Dealer, After Dinner, Fortifications in Antibes, Huntsman in Tavern, At the Zoölogical Museum, Gentleman Reading, Soldier Smoking, Would-be Politicians, Gentleman at Table, Interior of Hunting Castle, Smoker by Tile Stove (all of 1868–69) ; Boy with Hare (1870) ; Man with Dog and Hare, Trumpeter of Hussars, Painter in Studio, Picture-Dealing, Man at Draughts, Standard-Bearer, Peasant Hunting, Drummer, Child blowing Soap-Bubbles (all of 1870–73) ; Smoker and Child, Cavalier jesting with Girl (1873) ; Frederick the Great in his Library ; A Conversation ; From the Dresden Gallery (1880) ; Ridiculous Story (1881) ; Sutler Women between Regiments of Dessau and Baireuth (Jubilee Exhib., Berlin, 1886).—Anderson, v. 89 ; Illustr. Zeitg. (1882), i. 10 ; Leixner, Mod. K., ii.

100; Rosenberg, Berl. Malersch., 279; D. Rundschau, ix. 475; Zeitschr. f. b. K., vi. 174; xvi. 147, 272; xxii. 42.

WERNER, JOSEF, born at Berne in 1637, died there in 1710. German school; history and portrait painter, pupil of his father and in Frankfort of Matthias Merian; then studied in Rome under Pietro da Cortona and Andrea Sacchi; devoted himself for a time to miniature painting in imitation of Carlo Maratti, was called to France by Louis XIV., for whom he painted many portraits and allegories, as he did also for the Elector of Bavaria, having gone to Augsburg in 1667; moved to Berne in 1682, and was director of the Berlin Academy in 1696–1707. Works: Union of Justice and Wisdom, City Hall, Berne; Experience, Republic of Berne, Justice, Golden Age, Cavalry Skirmish in 17th Century (attributed), Museum, ib.; Temptation of St. Anthony, Augsburg Gallery; Allegory on Avarice, Old Pinakothek, Munich; Tobias burying his Countrymen, Vienna Museum. — Descamps (Marseilles ed., 1842), ii. 230.

WERNER, KARL, born in Weimar, Oct. 4, 1808. Genre and architecture painter, pupil of Leipsic Academy under Veit Hans Schnorr; went in 1829 to Munich and in 1833 to Italy, where he remained twenty years; visited England in 1851, Spain in 1856, the East in 1862–64, and Greece in 1875, making many sketches. Ranks among the first painters in water-colours. Professor at the Leipsic Academy since 1881. Member of Venice Academy, of Royal Society of Painters in Water Colours, Saxon Order of Albrecht. Weimar gold medal for Art and Science. Works: Market Square of Piperno; Venice in Prosperity; do. in Decline; Return of Andrea Contarini; Scene from Shylock; Study from Pompeii; Lion Court of Alhambra;



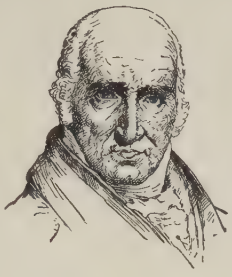
View of Beirout; Isle of Philæ; Mosque at Damascus; Bazaar in Cairo; Arabian Palace, ib.; Jewellery Shop, ib.; Column of Memnon; The Jordan near Jericho; Temple of Isis at Thebes; Antiquary by Temple at Karnak; Castle Lahneck; Interior of Church at Frankfort; Gate of Justice at Cairo; Church Interior (1833), Interior of Cefalù Cathedral (1838), Palace Interior at Palermo (1852), National Gallery, Berlin; Palace of Diocletian, Leipsic Museum; Abandoned Church in Pontine Swamps, Schack Gallery, Munich. — Illustr. Zeitg. (1874), ii. 31; Jordan (1885), ii. 240; Zeitschr. f. b. K., iii. 104.

WERTHEIMER, GUSTAV, born in Vienna; contemporary. History and genre painter. Works: Shipwreck of Agrippina; Venus Anadyomene; Peeping; Fisherman's Dream (1880); Coast Watchman; The Wave's Kiss; Flowers' Revenge; Fisherman's Dream, The King's Breakfast (1884).—Allgem. K. C., viii. 619; Illustr. Zeitg. (1883), i. 375; ii. 160; (1884), i. 554; (1885), ii. 229.

WERTMÜLLER, ADOLF ULRICH, born in Stockholm in 1751, died at Wilmington, Del., in 1811. History and genre painter, supposed pupil of Pilo (1713–94); went early to France, where he became member of the Academy in 1782. Swedish court painter in 1787; returned to Sweden about 1789; came to America in 1794 and painted several portraits of *Washington*; went home in 1797, but came back, married, and became a citizen. Works: Ariadne Forsaken, Marie Antoinette and her Children (1785), Stockholm Museum; Portraits of Gustavus III. and his Queen, of Gustavus IV., of Bachelier and Caffieri.—Gaz. des B. Arts (1874), x. 223; Revue univ. des Arts, iv.

WEST, BENJAMIN, born at Springfield, Penn., Oct. 10, 1738, died in London, March 11, 1820. Began to draw when seven years old, and took his first lessons in preparing colours from Cherokee Indians. After a little instruction from a painter named Williams, he set up, when eighteen years old, in

Philadelphia as a portrait painter; thence removed to New York, and in 1760 went to Italy, where he remained, studying the antique and Michelangelo, until 1763, when he settled in London. His pictures of Agrippina bringing Home the Ashes of Germanicus, painted for the Archbishop of York, and the Departure of Regulus, bought by George III., won him royal patronage and favour, which he long enjoyed. From 1769 to 1801, during which time he received all orders from the king, who made him his historical painter (1772), West gained £34,187. The seven pictures illustrating Revealed Religion, which he painted for the Oratory at Windsor, brought him in £20,705, and his many portraits of members of the royal family were also highly remunerative. In the Death of General *Wolfe* (1771), now in Grosvenor House, and *Penn's* Treaty with the Indians, West had the courage to protest successfully against the treatment of modern subjects in classic garb, according to the fashion of the time. On the death of Sir Joshua Reynolds (1792) West succeeded him as president of the Royal Academy, of which he had been one of the founders in 1768, and, with the exception of a few months, held that office until 1815. The 400 historical and religious pictures which he painted show skill in composition and considerable inventive power, but they have no real vitality. Tame in style, poor in imagination, monotonous in colour, they ceased to interest the public when the painter disappeared from view. Among the most important of his works are: *Christ* healing the Sick (1802), National Gallery, which he painted for the Quaker Hospital in Philadelphia, and sold to the British Institution for £3,000, sending a copy to America; *Death* on the Pale Horse, Pennsylvania Academy; King Lear, Boston



B. West 1800

Museum of Fine Arts; and Raising of Lazarus, Winchester Cathedral. Seventeen of his pictures are at Hampton Court; among them the Death of Chevalier Bayard, and the Death of Epaminondas, both painted in 1771, as companion pieces to the Death of Wolfe. Alexander the Great and his Physician is called by Waagen one of his best pictures. Many of his works were engraved.—Galt, Life (London, 1820); Cunningham; Redgrave, Century, i. 186; F. de Conches, 277; Ch. Blanc, École anglaise; Waagen, Treasures; Law, Hist. Cat. Hampton Court, 100; Art Journal (1863), 218; Sandby, i. 290; Portfolio (1873), 150.

WESTALL, RICHARD, born at Hertford in 1765, died in London, Dec. 4, 1836. Subject and landscape painter; entered Academy schools, London, in 1785; elected an A.R.A. in 1792, and R.A. in 1794; painted in oil and in water-colours, and claimed to be one of the founders of the latter method. His book illustrations were very popular. Late in life he was drawing master to the Princess Victoria. Works: Cassandra (1797), South Kensington Museum; Esau, Sappho, Mary Stuart going to Execution, Elijah, Christ crowned with Thorns (altarpiece at All Souls' Church, London). His brother William (1781–1850) was an A.R.A., and painted in both oil and water-colours. His illustrated publications contained his best work.—Redgrave; Sandby, i. 306.

WET, JACOB DE, flourished at Haarlem about 1636–71. Dutch school; history and genre painter, imitator of Rembrandt; was established at Haarlem as early as 1636, dean of the guild in 1661, and still living in 1671. Works: Girl with a Peach, Haarlem Museum; Adoration of the Lamb (1647), Copenhagen Gallery; Expulsion of Hagar, Old Pinakothek, Munich; The Men in the Fiery Furnace, Schleissheim Gallery. — Kramm, vi. 1845; Schlie, 694; Van der Willigen, 324.

WET, JAN DE (Johann Düwett), born in Hamburg in 1617 (?). Dutch school; history painter, pupil of Rembrandt in Amsterdam, whither he went early in life. Like his master he painted biblical and mythological subjects, well composed, better drawn than Rembrandt's, and more finished in details. His pictures were often sold under Rembrandt's name. He afterwards returned to Hamburg. Works: The Seven Works of Mercy, Haarlem Museum; Elijah and the Widow, Suermondt Museum, Aix-la-Chapelle; Christ in the Temple (1635), Burning of Troy, Brunswick Gallery; Raising of Lazarus (1633), Darmstadt Gallery; Tobias and the Angel, Kunsthalle, Hamburg; others in Frankfort, Göttingen, Hanover, and Oldenburg Galleries.—Kramm, vi. 1845; Kugler (Crowe), ii. 378; Riegel, Beiträge, ii. 265; Vosmaer, Rembrandt, sa vie, etc. (1868), 62.

WETTE, FRANS DE, Dutch school, 17th century. This master is exclusively known by his biblical subjects on a small scale, in the style of Rembrandt, which are remarkable for arrangement, and fine expression in the heads, but of somewhat brown tone. Works: Christ and the Adulteress, Augsburg Gallery; The Three in the Fiery Furnace, Raising of Lazarus, Schleissheim Gallery.—Kugler (Crowe), ii. 390.

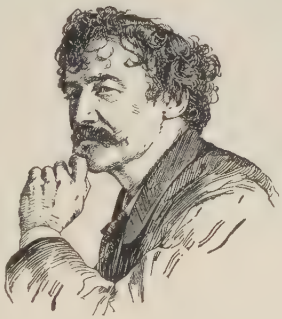
WEYDEN, ROGIER VAN DER (Rogelet de la Pasture, Roger de Bruges), born at Tournay in 1399 or 1400, died in Brussels, June 16, 1464. Flemish school; history painter, pupil in Tournay (1426) of one Robert Campin, and master of the guild there, Aug. 1, 1432; removed to Brussels before April 21, 1435, and thenceforth his name appears in its Flemish form. First mentioned as city painter, May 2, 1436. He also lived and worked at Louvain, perhaps also at Bruges; but whether he really was in Italy, especially at Ferrara and Milan, as some circumstances seem to indicate, and at Rome, during the jubilee in 1450, is not as yet ascertained. He was the founder of the school of Brabant, highly esteemed in his own country, and actively employed throughout the Burgundian realm. Although in technic and the realism of his style Rogier belongs to the school of the Van Eycks, with one of whom, Jan, he may have had personal relations, he worked with a deeper feeling and a religious intensity which betrayed him into exaggeration of sentiment and violence of action. The four great pictures which he painted in the golden chamber of the Town Hall at Brussels were destroyed in 1695. Works: Entombment (attributed), National Gallery, London; Altarpiece, Grosvenor House, ib.; Portrait of Charles the Bold, Head of Weeping Woman, Brussels Museum; eight others (attributed), ib.; Triptych with Seven Sacraments, Annunciation, Portrait of Philip the Good, Antwerp Museum; *Descent* from the Cross, Madrid Museum; replica (1443), St. Peter's, Louvain; altarpiece with *Last* Judgment (before 1450), Hospital, Beaune (Côte d'Or); Descent from the Cross, Hague Museum; St. John, Rotterdam Museum; Madonna with Saints, St. John Altar, Städel Gallery, Frankfort; Triptych with Pietà (before 1445), do. with Life of St. John, do. with Nativity, Berlin Museum; Figure of the Virgin, Fürstenberg Gallery, Donaueschingen; Christ on the Cross, Dresden Museum; Triptych with Adoration of the Magi, St. Luke painting the Virgin, Munich Gallery; Triptych with Crucifixion, The Virgin Nursing Christ, St. Catherine, Vienna Museum; Pietà (attributed), Uffizi, Florence.—Ch. Blanc, École flamande; C. & C., Flemish Painters, 182; Dohme, 1i.; Fétis, Cat. du Mus. royal, 162; Gaz. des B. Arts (1866), xxi. 201, 349; Kramm, vi. 1846; Kugler (Crowe), i. 77; Kunst-Chronik, xvii. 441; Meyer, Gemälde köngl. Mus., 528; Michiels, iii. 7; v. 451; Schnaase, viii. 165;

Van den Branden, 48 ; Wauters, R. v. d. W. (Brussels, 1856) ; do., Peinture flamande (Paris, 1885), 56 ; W. & W., ii. 29 ; Zeitschr. f. b. K., iii. 230 ; xvii. 293, 323.

WEYMOUTH BAY, John *Constable*, Louvre, Paris ; canvas, H. 2 ft. 11 in. × 3 ft. 8 in. The bay on the approach of a storm. Painted in 1827. Engraved by D. Lucas ; presented by John W. Wilson in 1873.—Cat. Louvre.

WHARTON, PHILIP F., born in Philadelphia in 1841, died at Media, July 27, 1879. Genre painter, pupil of the Pennsylvania Academy ; studied in Dresden, and in the Atelier Suisse in Paris. Professional life spent in Philadelphia. Works : Perdita at the Sheep-Shearing Festival ("Winter's Tale," 1876) ; Waiting for the Parade (1878), etc.—Am. Art. Rev. (1880), 503.

WHISTLER, JAMES ABBOTT McNEILL, born in Lowell, Mass., in 1834. Figure and portrait painter, educated at West Point ; pupil for two years of Gleyre in Paris ; settled in 1863 in London. Is as well known by his etchings as by his works in oils. Medal, Paris, 3d class, 1883. Elected in 1886 president of the Society of British Artists. Works : The *White* Girl (1862), Thomas D. Whistler, Baltimore ; Coast of Brittany, Ross Whistler, ib. ; Last of Old Westminster, Westminster Bridge (1863) ; Princesse des pays de la porcelaine (1865) ; At the Piano (1867) ; Portrait of my Mother, do. of Carlyle (1872) ; Gold Girl, Nocturne in Blue and Gold, Nocturne in Blue and Green (1878) ; Harmony in Gray and Green (1881) ; Nocturne in Blue and Silver, Blue Girl, Entrance to Southampton Water (1882) ; Great Fire Wheel (1883) ; Harmony in Brown and Black (1884).—Gaz. des B. Arts (1881), xxiii. 365 ; (1882), xxv. 620 ; (1884), xxix. 484, 534 ; Scribner's Magazine (1879), xviii 481.



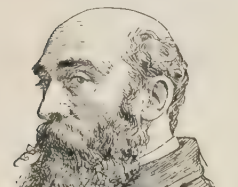
WHITE, EDWIN, born at South Hadley, Mass., in 1817, died at Saratoga Springs, N. Y., June 7, 1877. History and genre painter ; studied in Paris, Rome, Florence, and Düsseldorf in 1850 and in 1869. Elected member of the National Academy in 1849. He lived in Europe many years, but returned in 1875 and opened a studio in New York. Among his important works are : Pocahontas informing Smith of the Conspiracy of the Indians (painted for General Kearney) ; Washington resigning his Commission (Annapolis, bought by the State) ; Age's Revery, Military Academy, West Point ; Death-Bed of Luther ; Milton's Visit to Galileo ; Requiem of De Soto ; Old Age of Milton, Art Union ; First Printing of the Bible ; Thoughts of Liberia, Old Woman Spinning, R. L. Stuart, New York ; Evening Hymn of the Huguenot Refugees. He bequeathed to the Metropolitan Museum, New York, The Antiquary ; to Amherst College, Leonardo da Vinci and his Pupils ; and to Yale College, the unfinished picture of the Signing of the Compact on the Mayflower.—Tuckerman, 438.

WHITE, JOHN BLAKE, born in South Carolina in 1781, died in Charleston, August, 1859. History painter ; began the study of law, but in 1803 went to London and became the pupil in art of Benjamin West. Among his works are : Mrs. Motte presenting the Arrows ; General Marion inviting the British Officer to Dinner ; Battle of Eutaw ; Battle of New Orleans. He was also the author of several dramas.

WHITE GIRL, James McNeill *Whistler*, Thomas D. Whistler, Baltimore ; canvas, H. about 6 ft. × 3 ft. ; signed, dated 1862. A tall girl, with dishevelled hair and dressed wholly in white, standing before a white-lace curtain on a wolf-skin, the head of which lies in front, spread on a parti-coloured rug. Never engraved.

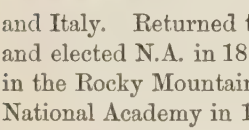
WHITEHORN, JAMES, born at Wallingford, Vt., in 1803. Portrait painter, pupil

of the National Academy, New York, and assisted in his studies by Robertson, Trumbull, Morse, and Dunlap. Professional life passed in New York, with the exception of two winters, 1844–46, in Washington, D. C. Silver medal, National Academy, in 1827. Elected N.A. in 1833. Studio in New York. Works: Silas Wright, City Hall, New York; Henry Clay addressing the Senate (design for engraving published in 1846); Rachel and Bella (1879); Family Portrait (1881).



WHITTREDGE, WORTHINGTON, born in Springfield, O., May 22, 1820. Landscape painter, pupil of Andreas Achenbach in Düsseldorf. Visited Europe in 1850, spent four years in Rome, and travelled through England, France, Holland, Belgium, and Italy. Returned to New York in 1860, and elected N.A. in 1861. In 1864 sketched in the Rocky Mountains. President of the National Academy in 1874. Studio in New York. Works: Old Kentucky Home, Coast of Rhode Island (1867); Home by the Seaside (1872); Study of Rocky Mountain Aspens; Old Hunting-Ground; In the Bernese Alps, C. P. Huntington, New York; View of Rocky Mountains from the River Platte, Century Club, ib.; Trout Brook, H. G. Marquand, ib.; Window, R. L. Stuart, ib.; Forest Brook, Platte River (1878); Catskill Brook (1879); On the Plains (1880); Old House by the Sea, Nook on the River (1881); Twilight on the Hudson, Sunny Day in the Woods (1883); Old Road to the Sea, Pool in the Woods, On the Plains—Colorado (1884); Sunrise over the Sea, The Old Farm (1885); Brook in the Woods, Brook among the Hills (1886).

WICAR, JEAN BAPTISTE, born at Lille, Jan. 22, 1762, died in Rome, Feb. 27, 1834. History and portrait painter, pupil of David; went in 1784 to Florence to make drawings of the works in the gallery, for engraving. In 1793 he became a member of the Paris Conservatory, and in 1796 commissary for the art exploration of Italy. Settled about 1800 in Rome, where he won reputation as a portrait painter; in 1805 he became a member of the Academy of St. Luke, and from 1807–10 was director of the Academy at Naples. Left his splendid collection of drawings by the old masters to his native city, where they are preserved in the Musée Wicar. Works: Portraits of Duke and Duchess Torlonia, of Murat, of Pius VII., of himself, Joseph explaining the Dream (1784), Concordat between Pius and Napoleon (1806), Youth at Nain (1816), Solomon's Judgment, Virgil reading the Æneid before Augustus and Livy, Lille Museum; Resurrection, Themistocles at the House of Admetus, Marriage of Mary, Peter and Paul, Perugia Cathedral; Virgil reading the Æneid to Augustus (1818), Coriolanus; Orestes; Pylades and Electra.—Bellier, ii. 721; Dufay, Notice sur la vie de Wicar (Paris, 1844); Larousse.



WICHMANN, ADOLF, born at Celle, Hanover, March 18, 1820, died in Dresden, Feb. 17, 1866. History and genre painter, pupil of Dresden Academy under Bendemann; then studied in Venice and also in Rome (1847–51) after the old masters. Gold medals: Dresden, 1845; Berlin, 1851. Works: Allegory on Music (1845); Come Ye that are Heavy Laden (1851); Granted Request (1853), New Pinakothek, Munich; Pietro Aretino reading at Titian's (1865), Dresden Gallery; Mary and Elizabeth watching the Sleeping Infant Christ, Liège Gallery; Wedding Repast at Freiburg; Painters' Festival at Titian's.—Kunst-Chronik, i. 23.

WICHMANN, OTTO GOTTFRIED, born in Berlin, March 25, 1828, died in Rome March 17, 1858. Genre painter, pupil o

Robert Fleury in Paris, whence he went to Italy to study the later Venetian masters. Works: Paolo Veronese in Venice (1856), Catherine de' Medici at the Alchemist's, National Gallery, Berlin.—Jordan (1885), ii. 242.

WICKENBERG, PETER, born at Stockholm in 1808, died at Pau in 1846. Genre and landscape painter, pupil of Stockholm Academy; then went to Paris, where his genre scenes met with much favour. Afterwards he painted views in Holland, and winter landscapes of realistic conception, but with careful execution of details, clear and powerful colouring, and beautiful light effects. Legion of Honour, 1842. Works: Mother sewing by her Child's Bed (1839), Fishing in Winter (1839), Fisher Family in Cottage (1840), Leipsic Museum; Winter Landscape, Museum Fodor, Amsterdam.

WIDOWER, Luke *Fildes*, Sydney Museum, New South Wales; canvas. Royal Academy, 1876; bought by Thomas Taylor, of Wigan; Taylor sale (1883), £2,205. Etched by L. Flameng.

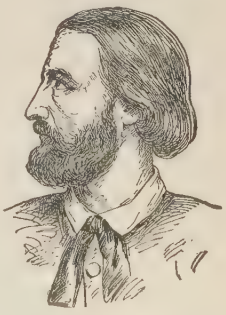
WIEDER, WILHELM, born at Stepnitz, Pomerania, Feb. 16, 1818, died in Berlin, Oct. 15, 1884. Genre painter, pupil in Berlin of J. S. Otto; lived for some time in England, three years in Russia, four in Paris, one in Antwerp, and twenty-four in Italy; returned to Germany in 1873, and settled in Berlin. Works: Mass at Araceli Church in Rome (1856), National Gallery, Berlin; Confession on Holy Thursday in St. Peter's, Rome.—Kunst-Chronik, xx. 57.

WIEGMANN, MARIE (née Hancke), born at Silberberg, Silesia, Nov. 7, 1826. Genre and portrait painter, pupil of Düsseldorf Academy under Hermann Stilke and Karl Sohn; married the architect and painter Rudolf Wiegmann, and visited afterwards Germany, Holland, England, and Venice. Gold medal, Berlin. Works: The Elves (1847); Damajanti (1850); The Two Grandmothers (1852); Reunion; Undine (1860); Portrait of Karl Schnaase, National Gallery, Berlin; do. of Karl Sohn, Heinrich von Sybel, Countess Hatzfeld. — Müller, 556.

WIEGMANN, RUDOLF, born at Adensen, Hanover, April 17, 1804, died in Düsseldorf, April 17, 1865. Architecture painter, studied in Italy, especially in Rome, in 1828–34; removed in 1835 to Düsseldorf, where he became professor of architecture at the Academy in 1839. Wrote a work on the Düsseldorf Academy. Works: St. Angelo Castle in Rome (1833), Via Sacra (1834), Outlook from Vatican (1836), Cloister in Bonn Cathedral (1842), Interior of St. Mark's in Venice (1845). — Andresen, ii. 157; Dioskuren, 1865; Wiegmann, 90.

WIERINGEN, CORNELIS CLAESZ VAN, born in Haarlem between 1570 and 1580, died in 1635. Dutch school; marine painter. Destined for the navy, he made several sea voyages before devoting himself to art, in which he showed a great talent for representing the sea in its various aspects. Works: Arrival at Vliessingen of Elector Palatine Frederic V. in 1613, Taking of Damietta, Haarlem Museum; Naval Battle, Madrid Museum.—Van der Willigen, 330.

WIERTZ, ANTOINE JOSEPH, born at Dinant, Feb. 22, 1806, died in Brussels, June 18, 1865. History and portrait painter, pupil of Antwerp Academy under Herreyns and van Brée; then studied in the Louvre, won the grand prize at the Antwerp Academy in 1832, and went via Paris to Rome, where he took Michelangelo for his model, as afterwards Rubens became his ideal, and in 1837 was made member of the Accademia di S. Luca. After his return he lived at Liège, and in 1848 established himself at Brussels, where in 1850 the government built for him, after his own design, a large studio, now known as the Musée Wiertz, and containing his collected great works, from which he never allowed



himself to realize a farthing, supporting himself and his old mother exclusively by painting portraits. In his studio he tried to bring to perfection a process of painting combining the merits of fresco and of oil, and really invented a new method, excluding reflection, which he called "peinture mate" —unpolished painting. He was an artist of undeniable, although undisciplined, genius, possessed of great power and individuality of execution, and of deep philosophic thought, combined with a fancy, in a marked degree, for the horrible, the grotesque, and the fantastic. Of his writings on art the "Eulogy on Rubens" (1840) and the "Memoir on the Flemish School of Painting" were crowned by the Brussels Academy. Works: Greeks and Trojans contending for the Body of Patroclus (1835); The Brigand; Carnival of Rome; Education of the Virgin; Sleep of the Virgin; Revolt of Hell against Heaven; Flight into Egypt; Death of St. Dionysius; Christ as Judge; Beacon of Golgotha; Triumph of Christ (1848); The Present regarded by the Man of the Future; Last Cannon; Civilization of the Nineteenth Century; Genius of War; A Blow from the Hand of a Belgian Woman; The Orphans (1863); Burnt Child; Thoughts and Visions of a Head cut off; A Second after Death; Precipitate Inhumation; Hunger, Folly, and Crime; Satan; Suicide; Scene in Hell; Power of Man; Pride.—Art Journal (1869), 349, 365; Fraser's Mag. (1872), v. 541; Harper's Mag. (1873), xlvi. 823; Immerzeel, iii. 232; Kramm, vi. 1859; Labarre, A. Wiertz (Brussels, 1867); London Soc. (1872), xxii. 23; Portfolio (1875), 124, 133, 152; Van Soust, Études, etc. (Brussels, 1858); Watteau, Cat. raisonné du Mus. Wiertz (Brussels, 1865); Zeitschr. f. b. K., i. 273; Amer. Art Review, ii. 13.

WIESCHEBRINK, FRANZ, born at Burgsteinfurt, near Munich, March 14, 1818, died at Düsseldorf, Dec. 13, 1884. History and genre painter, pupil of Düsseldorf Academy in 1834–40; painted at first biblical scenes, but soon turned to the representation of peasant family life, excelling in scenes with children for the principal actors. Spent two years in Paris. Works: Tobias and the Angel (1839); Liberation of Peter (1841); Children at the Grave of their Parents (1841); The Sons of Jacob with Joseph's Coat (1842); Visit to the Sick (1842); Thunderstorm (1844); Children stealing Tid-Bits (1845,1847); Pouting, Eia Popeia (1845); Domestic Scene in the Morning, Grandmother and Child (1848), Museum Fodor, Amsterdam; Paternal Joys (1849, 1852); Farewell (1850); Sunday Walk of a Philistine; How do you like your little Brother? (1865); Convalescent, Provinzial Museum, Hanover. His son Heinrich (born at Düsseldorf, Oct. 25, 1852), pupil of the Academy there under Julius Röting, is also a genre painter. Works: Prosit (1873); The Family Uncle (1874); Alone at Home (1874); At the Almsbox (1875); Home Devotion (1876); Ave Maria (1879). — Dioskuren, 1865; Wolfg. Müller, Düsseldf. K., 270; Wiegmann, 324.

WIGGINS, CARLETON, born at Turners, N. Y., in 1848. Landscape and cattle painter, pupil of the National Academy, New York; studied in France in 1880–81. Exhibited first at National Academy in 1870. Studio in Brooklyn. Works: Edge of Forest—Barbizon, France, T. B. Clarke, New York; Cattle in Landscape, Evening at Grez, Calf in Landscape, Henry T. Chapman, Jr., Brooklyn; On the Road (1879); September Day (1880); Hillside near Fontainebleau (1882); October Morning (1883); Come Bossy, Gathering Seaweed, September Harvest (1884); Summer Morning (1885); Three-year-old Heifer, Landscape near Meudon (1886).

WIGHT, MOSES, born in Boston in 1827. Genre and portrait painter, pupil in Paris of Hébert and Bonnat; was in Europe in 1851–54, went again in 1860, and in 1865 settled in Paris, where he was still living in 1884. Ideal works: Lisette; Confidants Old Cuirassier; Sleeping Beauty; Eve at

the Fountain; Sixteenth Century; Pet's First Cake; John Alden and Priscilla; Tête-à-Tête, At her Ease (1879); Vieux Document (1884). Portraits: Von Humboldt; Everett; Sumner; Agassiz; Josiah Quincy. —Tuckerman, 504.

WILBERG, CHRISTIAN, born at Havelberg, Nov. 20, 1839, died in Paris, June 3, 1882. Architecture and landscape painter, pupil in Berlin of Eduard Pape and of Paul Gropius, then in Düsseldorf of Oswald Achenbach; made several study trips to Italy (1871–73, 1875–76), Austria, and Southern Germany; settled in Berlin and won reputation, especially by his interiors of Italian churches. Visited Pergamus in 1880. Medal, Vienna, 1873. Works: Interior of St. Mark's in Venice (several); Doge's Palace; Palazzo Borghese; Palazzo Colonna; Temple of Juno Lacinia at Girgenti; Cappella Palatina in Palermo; Grotto of Egeria; Roman Park; View in Greece, Kunsthalle, Hamburg; Bay of Naples, Bay of Baiæ (1880); View of St. Peter's from Villa Pamfili (1881); Memento mori, Dresden Museum.—Jordan (1885), ii. 243; Kunst-Chronik, ix. 43; xvii. 543, 560; xviii. 1, 22; Rosenberg, Berl. Malersch., 349.

WILDENS, JAN, born in Antwerp in 1586, died there, Oct. 16, 1653. Flemish school; landscape painter, pupil of Peter Verhulst; master of the guild in 1604. Intimate with, and perhaps pupil of, Rubens, for whom he painted backgrounds, as well as for Snyders and Diepenbeck. Subjects well chosen, facile brush, good colour, skies and distances light and airy. Rubens made him one of the executors of his will. Van Dyck painted his portrait. Works: View of Antwerp (1636), Amsterdam Museum; Winter Landscape (1624), Dresden Gallery; Waters of Spa, Hunt, Gypsy telling Fortunes, Country Scene, Madrid Museum; Wood Landscape, Bridgewater Gallery, London; Landscape (Holy Family by Rombouts), Antwerp Museum; do. (Eliezer and Rebekah by Jordaens), Brussels Museum; do. (Allegory by Van Balen), Carlsruhe Gallery.—Ch. Blanc, École flamande; Immerzeel, 235; Kramm, vi. 1862; Kugler (Crowe), ii. 298; Michiels, viii. 174; Rooses (Reber), 261; Van den Branden, 683.

J Wildens

WILES, LEMUEL M., born at Perry, Wyoming County, N. Y., in 1826. Landscape and figure painter, studied under William Hart, and with J. F. Cropsey in New York. After painting in Washington, Albany, and Utica, he settled in New York in 1863. Sketched in Panama, California, and Colorado in 1873–74. Studio at Ingham University, Le Roy, N. Y. (1884), where he conducts the department of painting. Works: Mt. San Jacinto; Vale of Elms, Ingham University; Reminiscences of Travel—28 small pictures, A. R. Frothingham, Brooklyn; Long Pond—Seneca Lake, J. C. Lord, New York; Moonrise, Cardinal McCloskey; Sunshine and Shadow (1879); Panama, Across the Moor (1880); Meadow Lands (1881); Snow-Bound (1882); Camp of the San Diego Indians (1883); St. Catherine's Window — Dryburgh, Albany (1884); Midwinter (1885); Summer-Day Sketch (1886). His son, Irving R. Wiles, is a genre and portrait painter in New York.

WILHELM OF HERLE. See *Meister* Wilhelm.

WILKIE, BURIAL OF, Joseph M. W. *Turner*, National Gallery, London; canvas, 2 ft. 8 in. square. Entitled Peace: Burial at Sea of the Body of Sir David Wilkie, who died on board the steamer Oriental, off Gibraltar, on his return from the East, June 1, 1841. Royal Academy, 1842; Turner Collection. Engraved by J. Cousen; etched by Brunet-Debaines in Portfolio, 1874.—Cat. Nat. Gal.; Hamerton, Life.

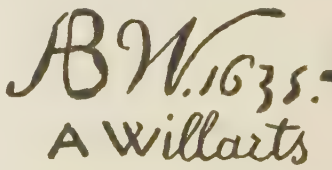
WILKIE, Sir DAVID, born at Cults, Fifeshire, Nov. 18, 1785, died in Bay of Gibraltar, June 1, 1841. Studied in Trustees' Academy, Edinburgh, from 1799 to 1804, and on his return to Cults painted, besides portraits, Pitlessie Fair (1804), and the Vil-

lage Recruit (1805). In 1805 he went to London and entered the Royal Academy as a student with a certain reputation which was acknowledged by leading artists. In 1806 he produced the *Village* Politicians, which at once brought him fame. This was followed by the *Blind* Fiddler (1807, National Gallery, London), Alfred in the Neatherd's Cottage (1807), Card Players (1807), and *Rent* Day (1808). In 1809 he was elected an A.R.A., and in 1811, R.A. In the latter year he painted the *Village* Festival (National Gallery, London). These works are full of character, well composed, and carefully drawn, but they are thinner in colour and less highly finished than the *Blind* Man's Buff (1812, Buckingham Palace), *Distraining* for Rent (1814), *Duncan* Gray (1814), *Rabbit* on the Wall (1815), *Penny* Wedding (1818), *Reading* the Will (1820, New Pinakothek, Munich), *Chelsea* Pensioners (1821), *Parish* Beadle (1822, National Gallery, London), and the *Highlander's* Home (1825), all of which belong to his middle and best period, in which the influence of the Dutch and Flemish masters is conspicuous. In 1814 Wilkie visited Paris, in 1816 Holland, and in 1817 Scotland, where he was entertained at Abbotsford, and painted his group of Sir Walter Scott and his Family. In 1832 he exhibited John Knox preaching before the Lords of the Congregration (National Gallery, London), one of his most esteemed pictures in his second manner; and in 1835 a series of Irish subjects, a portrait of Queen Adelaide, for the Bodleian Library at Oxford, and that of William IV., by whom he was knighted in 1836, for Waterloo Chapel at Windsor. In 1825 Sir David again went to Paris, and visited also Italy, Germany, and Spain, returning to London in 1828.

In 1840 he went to the East for his health, but grew worse in the following year, and dying on shipboard in Gibraltar Bay he was buried at sea. In his third manner, the result of his Italian and Spanish studies, Wilkie aimed at Venetian effects of colour, and produced pictures less esteemed than those of an earlier time in which subject, conception, and technical treatment are in harmony. Other works: The Bagpiper (1813), Newsmongers (1820), Wooded Landscape (1822), The First Ear-Ring (1834), National Gallery, London; John Knox dispensing the Sacrament at Calder House, Pitlessie Fair, Portrait of his Sister, National Gallery, Edinburgh; Cotter's Saturday Night (Moore sale, 1872, 590 guineas); Only Daughter (do., 630 guineas); Errand Boy (Knowles sale, 1864, 1,050 guineas); Cut Finger; Sunday Morning; Jews-Harp; Pedlar; Village School; Maid of Saragossa; Guerilla Council of War; Monks in Cathedral of Toledo; Columbus at La Rábida; and many portraits. Most of his

pictures have been engraved. — Cunningham, Life (London, 1843); Redgrave; Ch. Blanc, École anglaise; F. de Conches; Mollet, Biog. Great Artists; Heaton, Works of Sir D. W. (London, 1868); Painters of Georgian Era, 49; L'Artiste (1882), ii. 97; Sandby, i. 336.

WILLAERTS, ABRAHAM, born at Utrecht in 1613 (?), died there in 1671 (?). Dutch school; marine and portrait painter, son and pupil of Adam Willaerts, then studied under Jan Bylert, and in Paris under Si-



mon Vouet; master of the guild at Utrecht in 1624. Works: Portrait of an Admiral,

Amsterdam Museum; Family Group (1659), Old Pinakothek, Munich; Coast Views with Tower (1653, 1662), Brunswick Museum; Storm near Rocky Coast (1653), Liechtenstein Gallery, Vienna.—Immerzeel, iii. 236; Kramm, vi. 1863.

WILLAERTS, ADAM, born in Antwerp in 1577, died in Utrecht before 1662. Dutch school; landscape, marine, and genre painter, especially of coast and harbour scenes, enlivened with numerous characteristic figures; also burning ships, houses and villages, markets and festive scenes. Mentioned as member of the guild at Utrecht in 1611, among the managers in 1620–37, as still living in 1649, as dead in 1662. Works: Two Sea Battles, Utrecht; Festival at Tervueren, Antwerp Museum; Attack of Dutch Fleet in Battle of Gibraltar (1639), Sea Fight between Spanish and Dutch Galleys, Haarlem Museum; Mouth of the Meuse (1633), Rotterdam Museum; Two Sea Battles, Utrecht Museum; Fight near Coast between the Dutch and Spanish (1641), Copenhagen Gallery; Embarking of Troops on Dutch Canal (1624), Germanic Museum, Nuremberg; Marines in Arenberg Gallery, Brussels; in Museums and Galleries of Berlin (1635), Augsburg, Dresden (1620), Gotha, Frankfort (1638), Madrid (1627), Vienna (Museum, 1631; Liechtenstein Gallery, 1616). By his son, Isaac, who was a member of the guild at Utrecht in 1637, and its dean in 1666, is a River View in the Rotter-

dam Museum.—Immerzeel, iii. 235; Kugler (Crowe), i. 261; Kramm, vi. 1863; Riegel, Beiträge, ii. 179; Rooses (Reber), 419.

WILLE, AUGUST VON, born at Cassel in 1829. Landscape painter, pupil of Düsseldorf Academy in 1847–53; lived for several years at Weimar, then settled at Düsseldorf; his pictures are of poetical conception, and well supplied with fine architecture and many figures, executed with great technical skill. Works: Planning of Erection of Monastery (1859), Kunsthalle, Hamburg; Luther's Arrival at the Wartburg by Moonlight, Provinzial Museum, Hanover; Park Landscape; Elizabeth's Well at the Wartburg; Gate of the Wartburg; Feeding the Dogs; Woodland Scene with Huntsmen; Inner Court of the Wartburg with Luther's Arrival; Tavern Life in Seventeenth Century; City Hall at Bingen; Peasant and Antiquary; Testing Wine in Convent Cellar; Street in Marburg; Burning of Düsseldorf Academy.—Dioskuren (1861–65); Kunst-Chronik (1870–77); Müller, 558; Wiegmann, 383.

WILLEBORTS. See *Bosschaert*.

WILLEMS, FLORENT, born at Liège, Jan. 8, 1823. Genre painter, pupil of Mechlin Academy; studied especially the old Dutch masters, and attracted attention as early as 1840; the great success of his picture, exhibited in Paris in 1844, induced him to settle there. Medals: Paris, 3d class, 1844; 2d class, 1846; 1st class, 1855, 1867, 1878; L. of Honour, 1853; Officer, 1864; Commander, 1878; Officer of Order of Leopold, 1851. Works: Visit to Young Mother (1844); Musical Party; The Widow; Visit of Maria de' Medici to Rubens; Guard Room; Woman by Spinning-Wheel (1850), Kunsthalle, Hamburg; Auction (1851), Ravené Gallery, Berlin; Three Ages of Man; Engagement Ring; Silk Mercer's Shop in 1660 (1855), Napoleon III; Adorning the Bride, Brussels Museum; Presentation of the Future, The Widow (1863); Going Out, L'Accouchée (1864); Aux Armes de Flandre (1877); Lady with Lap-Dog, Czernin Gallery, Vienna; Page with Dog, Painter before Easel, Museum Fodor, Amsterdam. Works in United States: Victor of Crossbowmen (1844), John G. Johnson, Philadelphia; J'y étais! Sealing the Love Letter, Mrs. W. P. Wilstach, ib.; Judgment of Paris, Mrs. T. A. Scott, ib.; Good News, W. B. Bement, ib.; Artist, August Belmont.

New York ; Departing for the Promenade, Miss C. L. Wolfe, ib. ; Plucking the Rose, Israel Corse, ib. ; Betrothal Ring, Mrs. Paran Stevens, ib.; Female Figure, T. A. Havemeyer, ib.; Waiting Maid, Robert Hoe, ib.; Mirror, John Hoey, ib.; At the Window, C. P. Huntington, ib.; Revery, R. L. Stuart Collection, ib.; La Bague, J. T. Martin, Brooklyn ; Important Response, Health of the King, W. T. Walters, Baltimore ; Reading, J. W. Garrett, ib.; Morning Walk, H. O. Gibson, Philadelphia; The Letter, W. Mason, Taunton, Mass.; Love Letter, Charles Crocker, San Francisco ; Music Lesson, Morgan sale, New York (1886), $1,255.—Dioskuren, 1863–66 ; D. Kunstbl., 1853–57 ; Immerzeel, iii.

WILLERS, ERNST, born at Oldenburg in 1804, died in Munich, May 1, 1880. Landscape painter, pupil of Düsseldorf Academy under Schirmer ; went afterwards to Rome, where he was long allied with Josef Anton Koch ; thence he visited Sicily and twice Greece ; finally settled at Munich. His works, recalling the heroic landscapes of Koch and the ideal style of Karl Markó, are of grand conception and poetical colouring. Among the best are : The Acropolis at Athens, Temple of Jupiter, ib.; View of the Piræus and Isles, Acrocorinth, View near Palermo, Grand Duke of Oldenburg ; Valley of Egeria near Rome, Grand Duchess of Weimar ; The Acropolis at Athens, Schack Gallery, Munich ; Outlook towards the Sea from Chigi Park near Ariccia. — Meyer, Conv. Lex., xvii. 1011 ; Schack, Meine Gemäldesammlung, 213.

WILLIAM, ST., TAKING THE MONASTIC HABIT, *Guercino*, Bologna Gallery ; canvas, H. 10 ft. 6 in. × 6 ft. 10. William, Duke of Aquitaine, having determined to renounce the world, presents himself, at the head of his warriors, before St. Felix, and puts on the monastic habit ; above, in clouds, the Virgin and child sustained by an angel, and at left, SS. Peter and Paul. Painted about 1620 for S. Gregorio, Bologna ; carried to Paris in 1796 ; returned in 1815. A masterpiece of Guercino's first period. Engraved by G. Trabalesi ; G. Mitelli ; G. Tomba.—Landon ; Musée, xii. Pl. 54 ; Pinac. di Bologna, Pl. 48 ; Meyer, Künst. Lex., iii. 2 ; Lavice, 3.

WILLIAMS, EDWARD, born in Lambeth, London, in 1782, died at Barnes, June 24, 1855. Son of Edward Williams, engraver, and pupil in painting of his maternal uncle James Ward ; then apprenticed to Mr. Hil-

St. William taking the Monastic Habit, Guercino, Bologna Gallery.

lier, carver and gilder, but finally devoted himself to miniature and landscape painting. For many years his favourite subjects were moonlight scenes, and later the scenery of the Thames. His six sons were all painters. Work : Landscape with Figures by Moonlight, National Gallery, London.—Redgrave ; F. de Conches, 347.

WILLIAMS, FREDERICK DWIGHT, born in Boston ; contemporary. Landscape and figure painter. Studio in Paris.

Works: Scene at Pont Nien, Shepherdess and her Flock, The Marne, Farmyard at Finistère (1878); Autumn Day — France, Fifine and her Geese (1881). His wife, Mrs. L. Lunt Williams, paints figure and cattle pieces. Work: Mange Donc! (1884).

WILLIAMS, HAYNES, born at Worcester, England, in 1834. Genre painter, pupil of the Art School in Birmingham; went to Spain in 1862, and has since painted many Spanish subjects, exhibiting in the Royal Academy in 1870 his Desesperados y Inesperados. Works: Prayers for One Wounded (1872); Á los Toros (1873); Billeted, El Saludad (1874); Modern Occupants of Ancient Homes, Ars Longa—Vita Brevis (1877); Foundlings in Spain in 1790 (1878); Congratulations (1879); The Stepmother (1880); His First Offence (1881); The Sermon (1882); Gleam of Sunshine (1883); Called to Court, At the Fountain, Going to the Fountain (1884); Benediction, Interruption in the Dance (1885); Cellini awaiting an Interview with François I. (1886). — Meynell, 185.

WILLIAMS, ISAAC L., born in Philadelphia in 1817. Landscape and portrait painter, pupil in Philadelphia of John R. Smith and John Neagle. Visited Europe in 1866–67. Member of the Philadelphia Academy. Work: View near Meriden—Conn., October (1876).

WILLIAMS, PENRY, born at Merthyr Tydvil, Glamorganshire, about 1798, died in Rome, or Wales, February, 1886 (?). Landscape and subject painter; exhibited at Royal Academy first in 1824; went to Italy in 1827, and thenceforth resided in Rome, whence he sent many pictures to England. Works: Procession to the Christening (1832); Ferry on the Nynfa (1835); Madonna del Arco (1837); Il Voto or the Convalescent (1842); The Fountain—Mola di Gaeta (1849); Rustic Toilet (1853); Neapolitan Peasants at Fountain (1859), National Gallery; Mass for the Reapers in the Campagna (1860); Italian Mother and Child (1861).—Art Journal (1864), 101; Portfolio (1886).

WILLIAMSON, JOHN, born in Scotland in 1826, died at Glenwood, N. Y., May 28, 1885. Landscape painter, taken to America when a child. Associate of the National Academy, New York, in 1861. Works: Passing Shower—Connecticut Valley (1869); Hook Mountains (1870); Return of the Hunters (1871); Reminiscence of Berkshire County (1873); After the Storm —Blue Ridge (1877); In the Mohawk Valley, Sugar Loaf Mountain (1878); Palisades —Hudson River (1879); Lovers' Walk—Glen Lea (1880); Trout Fishing—Catskill Mountains (1881); Long Years Saw Mill—Ulster County, N. Y. (1883).

WILLICH, CÄSAR, born at Frankenthal, Bavaria, in 1825. Genre and portrait painter, pupil of Berlin Academy under Jacob Schlesinger (1793–1855), then in Munich (1846) of Karl Schorn; lived in Switzerland in 1848–49, went in 1850 to Antwerp, studied there for several years, then for three years in Paris under Couture; visited Italy in 1858, stayed chiefly in Rome until 1861, when he settled in Munich. Works: Tribunal during Time of Witches' Trials, H. Wesendonk, Zürich; Psyche with the Ointment Box; Sleeping Nymph and Faun; Resting Amazon and Deer; Young Gypsy Girl with Lizard; Nymph Fishing; Portrait of Richard Wagner.—Dioskuren (1866–68); Müller, 559.

WILLMANS, MICHAEL, born at Königsberg in 1629, died at a country-seat near Leubus, Silesia, Aug. 26, 1706. German school; history and portrait painter, pupil of his father Peter Willmans; went early to Holland, where he formed himself under Jacob Backer and Rembrandt; after his return he worked at Königsberg, Prague, Breslau, and Berlin, and was made court painter by the Great Elector. Works: Rape of Europa (1679), Schwerin Gallery; Portrait of a Boy, Dresden Museum.—Schlie, 697.

WILLROIDER, JOSEPH, born at Villach, Carinthia, in 1838. Landscape painter, self-taught from 1860 in Munich and

during travels in Bavaria, the Austrian Alps, and Holland; his pictures show great feeling for the picturesque in their composition, masterly treatment of trees, and clear colouring. Lives in Düsseldorf. Order of Bavarian Crown, 1884. Works: Wood Landscape on Lake Ossiach, Wood Interior, View in Upper Bavaria, View on a Lake, View near Munich, On the Elbe, Carinthian Landscape, Walk to Emmaus (1879); Meteorological Station in Carinthia (1882); Dies iræ, Munich Art Union. His brother and pupil, Ludwig (born at Villach in 1845), is also a landscape painter of merit; lives in Munich, where he has done much towards reviving interest in the art of etching, and is honorary member of the Academy.—Allgem. K. C., viii. 48; Dioskuren (1866); Kunst-Chronik, xxi. 62; Kunst für Alle, i. 184; Müller, 560; Zeitschr. f. b. K., x. (Mittheilungen, iii. 75).

WILMARTH, LEMUEL EVERETT, born at Attleborough, Mass., Nov. 11, 1835. Genre painter, pupil of the Pennsylvania Academy in Philadelphia; studied at Munich under Kaulbach in 1859–62, and in 1864 at the École des Beaux Arts, Paris, under Gérôme. In 1870 professor of the National Academy free schools; elected an A.N.A. in 1871, and N.A. in 1873. Studio in New York. Works: Sparking in the Olden Time (1864); Little Pitchers have Big Ears (1865); An Afternoon at Home (1871); Guess what I've brought you? (1873); Ingratitude (1875); Study of Peaches (1877); Pick of the Orchard (1880); Who Wins may Wear (1883); Jack's Return, Please may I keep Him? (1884); Country Artist (1885).—Sheldon, 110.

WILMS, JOSEF, born at Bilk, near Düsseldorf, Aug. 2, 1814. Still-life and genre painter, pupil of Düsseldorf Academy under Schadow and Theodor Hildebrandt; visited Strassburg in 1848 and Amsterdam in 1862. Works: Peasant Still-Life (1834), National Gallery, Berlin; Student enriched by Heritage (1838); Punch Service by Lamplight (1840); Boar's Head (1841); Squirrel (1842); Revolution in Painter's Studio (1851); Münchhausen (1856); Breakfast with Champagne.—Müller, 560; Wiegmann, 410.

WILS, JOHANNES, born probably at Haarlem, died there before 1670. Dutch school; landscape painter, entered the guild at Haarlem in 1628, and was one of the masters of Berchem, who married his daughter. His rare works are compared to those of Jan Booth and Jacob Ruisdael. Works: Mountainous Wood and River Landscape, Chapel in the Forest, Schwerin Gallery.—Schlie, 697.

WILSON, RICHARD, born at Pinegas, Montgomeryshire, Aug. 1, 1713, died at Llanberris, Carnarvonshire, May, 1782. Landscape painter, pupil for six years of Thomas Wright, a London portrait painter of little ability. After painting portraits with some success, he went, in 1749, to Italy, where, by advice of Zuccarelli, he devoted himself to landscape painting. Returning home in 1755, he was disappointed to find that his classic style was not appreciated by the public. Though unfavoured by fortune, he continued the struggle, and in 1760 his ability attained some slight recognition when his picture of Niobe was exhibited at the Society of Artists, of which he was a member; yet he never became popular, and died in comparative indigence, a disappointed man. Long after his death the popular taste became educated to his standard, and he is now regarded as one of the greatest of English landscape painters. Wilson was one of the original members of the Royal Academy, and in 1776 was ap-

pointed its librarian. Works: Villa of Mæcenas at Tivoli, Destruction of Niobe's Children, Lake Avernus, On the River Wye, and other landscapes, National Gallery, London; Apollo and the Seasons, River Dee, Grosvenor House; View of Tivoli, Dulwich Gallery; Landscape, Earl of Wemyss; Italian Landscape, R. C. L. Bevan; Landscape with Mill, Rev. W. H. Wayne; Italian Landscape, River Scene with Figures, National

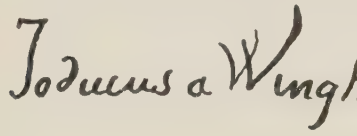
Gallery, Einburgh.—Cat. Nat. Gal.; Redgrave; Wright, Life (London, 1824); Cunningham; F. de Conches, 179; Ch. Blanc, École anglaise; Sandby, i. 106; Portfolio (1872), 82.

WILT, THOMAS VAN DER, born at Piershil, Holland, Oct. 29, 1659, died at Delft in 1733. Dutch school. Genre painter, pupil of Jan Verkolje at Delft, where he was repeatedly one of the trustees of the guild in 1690–1714. His works show also the influence of Ter Borch and Ochtervelt. In the Berlin Museum is one of his principal works: Lady and two Gentlemen at Game of Draughts. — Kramm, vi. 1870; Meyer, Gem. köngl. Mus., 536.

WINDSOR BEAUTIES, Sir Peter *Lely*, Hampton Court Palace, England; canvas, H. 4 ft. 1 in. × 3 ft. 4 in. each. Portraits of beauties of the Court of Charles II., so called because they were formerly hung in the queen's bedchamber at Windsor Castle. All of them are three-quarters lengths, in landscapes, and all of one type—bare-headed, with hair arranged in coquettish curls on the forehead, short sleeves, and with draperies disposed in graceful negligence, freely exposing the busts. Lely painted eleven originally: 1. Barbara Villiers, Duchess of Cleveland, as Minerva; daughter and heiress of Viscount Grandison and wife of Roger Palmer, afterwards Earl of Castlemaine. 2. Frances Stewart, Duchess of Richmond; daughter of Captain Walter Stewart and wife of Duke of Richmond. 3. Mrs. Jane Middleton, daughter of Sir Roger Needham. 4. Elizabeth Wriothesley, Countess of Northumberland; daughter of the Earl of Southampton and wife of Joscelin, Lord Percy; married second, Ralph, Lord Montague, but retained her first title. 5. Anne Digby, Countess of Sunderland; daughter of the Earl of Bristol and wife of Robert Spencer, Earl of Sunderland. 6. Elizabeth Bagot, Countess of Falmouth; daughter of Colonel Hervey Bagot, wife of Lord Falmouth and afterwards of Lord Dorset. 7. Elizabeth Brooke, Lady Denham; daughter of Sir William Brooke and wife of Sir John Denham, the poet. 8. Frances Brooke, afterwards Lady Whitmore; sister of Elizabeth Brooke and wife of Sir Thomas Whitmore. 9. Henrietta Boyle, Countess of Rochester; daughter of Richard, Earl of Cork and Burlington, and wife of Lawrence Hyde, afterwards Earl of Rochester. 10. Eliza Hamilton, Countess de Gramont, as St. Catherine; sister of Count Anthony Hamilton and wife of the Chevalier de Gramont. 11. Madame d'Orleans. This picture is lost.—Law, Hist. Cat. Hampton Court, 56; Mrs. Jameson, Beauties of Court of Charles II.; Hamilton, Mémoires du comte de Gramont; Pepys's Diary.

WINGE, MARTEN ESKIL, born in Stockholm, Sept. 21, 1825. History painter, pupil of Stockholm Academy, where he took the first prize in 1857; then studied in Düsseldorf, and under Couture in Paris; went to Rome, and returned in 1863 via Munich to Sweden; became member of Stockholm Academy and court painter in 1864, and professor in 1867. Works: Kraka (1862), Hjalmar and Orvar Odd (1865), Loke and Sigyn, Thor's Fight with the Giants (1868), Stockholm Museum; Ingeborg, Gothenburg Museum; Olof Tryggvesson and Sigrid Storråda at Konghäll; Christ on Mount of Olives; Resurrection; Descent from the Cross. His wife Hanna, née Sengelin (born Dec. 4, 1838), is a good genre painter, pupil of Boklund and of Stockholm Academy.—Müller, 561.

WINGHE (Wingen), JODOCUS (Joost) VAN, born in Brussels in 1544, died in Frankfort in 1603 or 1605. Flemish school; history and portrait painter; went early to Rome, where he lived four years at a cardinal's; after his return became painter to the Prince of Parma, and in 1584 went to Frankfort, meeting there and in Hanau with great success. Works: Banquet and Masquerade, Amsterdam Museum; Portrait of Patrician Lady, Städel Gallery, Frankfort; Lot and his Daughters, Gotha Museum; Apelles painting Campaspe (2), Vienna



Museum.—Immerzeel, iii. 239; Kramm, vi. 1871; Michiels, vi. 465.

WINNE, LIÉVIN DE, born in Ghent in 1821, died in Brussels, May 13, 1880. Portrait painter of great excellence, pupil of Félix Delvigne. Medals: Paris, 3d class, 1861; 2d class, 1863; 1st class, 1878; at Brussels, and London, at the principal exhibitions from 1860. L. of Honour, 1865; Officer, 1878. Works: Portrait of King Leopold I., Brussels Museum; Prince of Arenberg; Count of Flanders; Paul Devigne; Félix Delvigne; Émile Breton; Firmin Rogier; Duchess of Arenberg; Minister Frère-Orban, etc.—Gaz. des B. Arts (1859), iii. 255; Meyer, Conv. Lex., xix. 240.

WINT, PETER DE. See *De* Wint, Peter.

WINTER, HEINRICH, born at Frankfort in 1843. Landscape and animal painter, pupil of Jacob Becker at the Städel Institute; was induced in 1868, by Adolf Schreyer, to visit Hungary, where he studied the different breeds of horses on the large plains. After his return he took part in the campaign of 1870–71 as a volunteer, and in 1874 visited the East. Works: Rendezvous; Horse Thieves; Transportation of French Prisoners through Loigny; Prisoners and Wounded Soldiers on a Waggon in the Snow.—Kaulen, 191; Müller, 561.

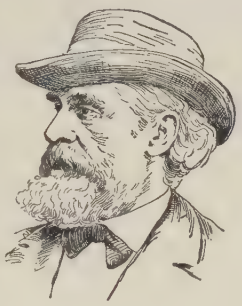
WINTER, LOUIS DE, born at Antwerp, March 23, 1819. Landscape and marine painter, pupil at Antwerp Academy of Jacobus Jacobs and of Jan Baptist de Jonghe. Travelled in France and Germany. Gold medal, Brussels, 1854. Order of Leopold, 1861. Works: Fishermen throwing out their Nets by Moonlight (1853), Ghent Museum; Coast View by Moonlight (1856), Ravené Gallery, Berlin; Crossing a Ford; View in the Ardennes; Sunset; Moonlight Scenes and Marines.

WINTER, Nicolas Poussin. See *Deluge*.

WINTERHALTER, FRANZ XAVER, born at Mengenschwand in the Black Forest, April 20, 1806, died in Frankfort, July 8, 1873. Portrait and genre painter, pupil of Munich Academy and of Stieler; went in 1828 to Carlsruhe, where he was made court painter; spent several years travelling in Italy, Spain, Belgium, and England, and in 1834 settled in Paris, where for more than thirty years he was the portrait painter par excellence of royalty and of the aristocracy, especially of women. Medals: Paris, 1836, 1837, 1855; L. of Honour, 1839; Officer, 1857; Order of Red Eagle, 1861; Würtemberg Crown Order, Commander Order of Francis Joseph, and many others. Works: Roman Genre Scene, Portrait of Grand Duke Leopold of Baden, Carlsruhe Gallery; do. of Grand Duchess Sophie (1828); Mlle. Tascher de la Pagerie; Louis Philippe and his Queen; Princes and Princesses of Orleans; King Leopold of Belgium and Queen; Royal Family of England; Queen Isabella of Spain; Emperor and Empress of Russia; do. of Austria; do. of Mexico; King and Queen of Prussia; do. of Würtemberg; Napoleon III. and Eugénie; Italians in a Landscape, Kunsthalle, Hamburg; Maiden of Ariccia (1835); Dolce

far niente, Decameron (1836); Fisherman's Family in Mid-day Sun; Scene at a Well near Naples; Florinde (1852), William H. Webb, New York; Queen Maria Christina of Spain (1841), Marshal Count Sebastian (1841), Queen Victoria (1842), Duchess of Kent, Versailles Museum.—Bellier, ii. 724; Kunst-Chronik, viii. 835; Land und Meer (1873), ii. 902; Meyer, Gesch., 390; Nagler, xxi. 546.

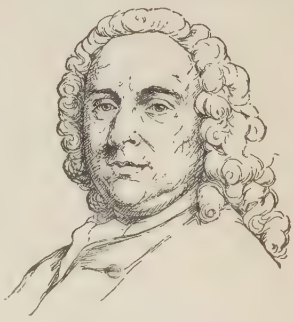
WISLICENUS, HERMANN, born at Eisenach, Sept. 20, 1825. History painter, pupil of Dresden Academy under Bendemann and Schnorr; went in 1853 to Rome, where he was allied with Cornelius and other prominent masters; after his return in 1857 he lived ten years in Weimar, became professor at the Art School there in 1866, and at the Düsseldorf Academy in 1868. Works: Abundance and Poverty (sketch for curtain in Royal Theatre), Dresden Gallery; Myth of Prometheus, History of Hercules, Leipsic Museum; The Four Seasons (1876–77), National Gallery, Berlin; Night and its Retinue; Charity (1857); Fancy borne by Dream-Gods, Schack Gallery, Munich; Germania keeping Watch on the Rhine (1874). In fresco: Religious Subjects, Grand-Ducal Chapel, Weimar; Cornelia—Mother of the Gracchi, Brutus condemning his Sons, Staircase of Roman House, Leipsic; Cycle from History of German Empire (1879–), Kaiserhaus, Goslar.—Jordan (1885), ii. 244; Kunst-Chronik, ix. 376; xii. 23; xix. 155; xx. 4; Müller, 562; Reber (Pecht), ii. 218; iii. 326; Schack, Meine Gemäldesammlung (1884), 186; Zeitschr. f. b. K., ii. 181.



WISNIESKI, OSKAR, born in Berlin, Dec. 3, 1819. Genre painter, pupil of Berlin Academy; visited North Italy, and repeatedly Paris. Paints scenes after poets and from history, especially fine costume pictures of the seventeenth and eighteenth centuries. Works: Sophie Charlotte and Leibnitz in Park of Lützelburg; Lady Patroness and the Village Poor; Dance in Open Air; Wolf Hunt; Return Home, Page and Country Maid (1881), National Gallery, Berlin.—Jordan (1885), ii. 245.

WISSING, WILLIAM, born in Amsterdam in 1656, died at Burleigh, near Stamford, England, Sept. 10, 1687. Portrait painter, pupil at The Hague of Dodaens, then studied in Paris, and lastly in London (1680) under Lely, whose manner he imitated. After Lely's death he became the fashionable rival of Kneller, and was appointed by James II. his principal painter. Among his sitters were the Royal Family and the Duke of Monmouth, and he was sent by the King to Holland to paint William and Mary, then Prince and Princess of Orange. Works: Lord Cutts, Duke of Monmouth, Prince George of Denmark, Mary of Modena, Mary II., National Portrait Gallery, London.—Redgrave; Feuillet de Conches, 62.

WIT, JACOB DE, born in Amsterdam in 1695, died there in 1754. Dutch school; history and portrait painter, pupil of Albert van Spiers and of Jacob van Halen, but formed himself chiefly by study of Rubens and Van Dyck. Painted children with much success, and excelled in representing white marble and other substances en grisaille. His knowledge of anatomy and of perspective enabled him to depict the most difficult foreshortenings on his ceilings in the most natural manner. Works, Ceiling and Wall Paintings, Town Hall, Amsterdam; Allegory on Science, Museum, ib.; Sketch for a Ceiling (1744), Haarlem Museum; Faith, Hope and Charity (1743), Minerva and Four Children, Rotter-



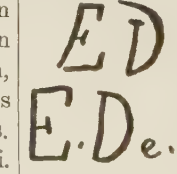
dam Museum; Portrait of Isaac Newton, Carlsruhe Gallery; Four Seasons, two others, Cassel Gallery; Children with Attributes of the Chase (1753), Dresden Gallery; Cupid as a Hunter, Allegory on Science and Art (1748), Children's Bacchanal (2, 1748), Hermitage, St. Petersburg; Groups of Children at Play (2, 1752, 1754), Liechtenstein Gallery, Vienna.—Ch. Blanc, École hollandaise; Immerzeel, iii. 240; Kramm, vi. 1873; Van den Branden, 1212.

WITHERINGTON, WILLIAM FREDERICK, born in London, May 26, 1785, died there, April 10, 1865. Student in 1805 in schools of Royal Academy; painted landscapes with figures and rustic figure subjects; works thoroughly English and pleasing. Elected A.R.A. in 1830, and R.A. in 1840. Works: The Stepping Stones, The Hop Garland, National Gallery; Hop Garden, South Kensington Museum.—Redgrave; Cat. Nat. Gal.; Sandby, ii. 164.

WITHOOS, MATHIAS, born at Amersfoort in 1627, died at Hoorn in 1703. Dutch school; still-life painter, pupil of Jan van Campen; in company of Otto Marseus van Schrieck he went to Italy, where he painted rich compositions of flowers and plants, with butterflies, spiders, snakes, etc., for Cardinal de' Medici. Works: View of the Vatican and St. Peter's, Schwerin Gallery; Roman Park Landscape (1671), Mentz Museum. Jan, Pieter, and Frans, sons of Mathias, and his daughter Alida, all painted similar subjects. —Immerzeel, iii. 243; Kugler (Crowe), ii. 523; Burger, Musées, ii. 320; Schlie, 698.

WITT, JOHN HARRISON, born in Dublin, Wayne County, Ind., May 21, 1840. Genre and portrait painter. Began to study art in Cincinnati in 1862; first exhibited in the National Academy in 1868. Elected an A.N.A. in 1885. Works: Afternoon Nap, Rags (1880); Queen of the Day, Dreaming of the Future (1881); Out-Door Luxury, One More Spring (1882); At Home, Disgraced (1883); A Clammer's Home, Hookey (1884); Writing to Santa Claus (1885); Portrait of Lady and Horse (1886).

WITTE, EMANUEL DE, born at Alkmaar in 1607, died in Amsterdam in 1692; Dutch school; architecture painter, pupil at Delft of Evert van Aelst, but formed his style rather on Aelbert Cuyp; master of guild at Alkmaar in 1636, at Delft in 1642; settled in Amsterdam before 1650. At first painted portraits and historical subjects, afterwards devoted himself exclusively to interiors of churches and other perspective views, and brought this branch of art to the same perfection as Ruisdael did that of landscape, and Willem van de Velde that of marine painting. With correct drawing he combined a masterly treatment of chiaroscuro, and a touch of admirable impasto. His figures are always carefully drawn and are introduced with picturesque effect. Works: Church of Delft, Church Interior (1685), Brussels Museum; Church Interior (2), Amsterdam Museum; Fish Market at Amsterdam (1672), Rotterdam Museum; Church Interiors (2, one dated 1667), Synagogue of Amsterdam (1680), Berlin Museum; Interior of Gothic Church (1656), Brunswick Gallery; do., Gotha Museum; do. (2, 1667, 1668), Weimar Museum; others in Kunsthalle, Hamburg (2, one dated 1656), Schwerin Gallery, Stockholm Museum; Czernin Gallery, Vienna; Rothan Gallery, Paris; National Gallery, London. —Ch. Blanc, École hollandaise; Immerzeel, iii. 244; Kugler (Crowe), ii. 512.



WITTE, GASPAR DE, born at Antwerp, baptized Oct. 5, 1624, died there, March 20, 1681. Flemish school; landscape painter, son and pupil of Pieter de Witte (1586–1651), went early in life to Italy, thence to France, and returned to Antwerp in 1651, when he became master of the guild. Works: La bonne aventure (1667), Christ healing the Blind (1671), Antwerp Museum; Woodland Scene, Lille Museum; Mountain Landscape with a Castle, Aschaffenburg Gallery;

Interior of Gothic Church, Gotha Museum; Landscape with Ruins of Aqueduct, Museum, Vienna; Rocky Wood Landscape with Fishermen, Liechtenstein Gallery, ib.; Antique Buildings, Turin Gallery.—Cat. du Mus. d'Anvers, 143; Rooses (Reber), 412; Van den Branden, 1062.

WITTE, PEETER DE, called Candido, born in Bruges about 1548, died in Munich in 1628. Flemish school; history painter; went early to Italy, and in Florence made the acquaintance of Vasari, who took him to Rome and employed him as his assistant there and later in Florence. In 1578 he entered the service of Duke Albert V., and after that prince's death that of William V. of Bavaria. As court painter to the next duke, Maximilian I., he made most of the designs for the decoration of his newly built palace, and painted several ceilings in it. He exerted considerable influence upon art in Munich. Works: Holy Family adored by Angels, Kunsthalle, Hamburg; Madonna with Saints, Oldenburg Gallery; Hunt, Falcon Chase, Fishing, Daughter of Jephtha, two portraits, Schleissheim Gallery; King David playing the Harp, Baron Minutoli's Collection, Schloss Fridersdorf, Silesia; Death of St. Ursula, Holy Family, do. with St. Stephen, Vienna Museum.—Immerzeel, iii. 244; Kramm, vi. 1878; Kugler (Crowe), i. 242; Rée, Peter Candid und seine Werke (Leipsic, 1885).

WITTKAMP, JOHAN BERNARD, born at Riesenbeck, Westphalia, Sept. 29, 1820. History painter, pupil in Rotterdam of Willem Hendrik Schmidt, then of Antwerp Academy under De Keyser; visited France, Italy, Switzerland, and Germany in 1853. Medals at Brussels (1845), The Hague, Bruges, London. Honorary Member of Amsterdam and Philadelphia Academies. Works: The Dutch passing the Winter on Nova Zembla in 1596 (1845); The Jailer (1850), Ghent Museum; Arrival of Hugo Grotius at Rostock (1851); Return of the Dutch from Nova Zembla (1854); King Lear; Romeo and Juliet; John Parricida's Flight over the Alps; The Women of Crèvecœur (1857); Cruelty of Duke Adolphus of Gueldres to his Father (1860); Parisina (after Byron, 1876).—D. Kunstbl., 1852, 1853; Müller, 563.

WITTMER, JOHANN MICHAEL, born at Murnau, Bavaria, Oct. 15, 1802, died in Rome, May 9, 1880. History painter, pupil of the Munich Academy under Langer; went in 1828 to Rome, whence he visited Naples in 1831, and accompanied the Crown Prince Max in 1833 on a tour to Naples, Sicily, Malta, Corfù, Greece, Constantinople, and Smyrna. He lived afterwards altogether in Rome, but visited Germany in 1844 and 1858. Works: Christ Crucified (1826); Two Altarpieces (1827); Rebekah at the Well, Burial of St. Catherine (1828); Hagar (1829); Healing of the Blind (1830); Sweet Waters in Asia (1835); Æsop telling his Fables; Antiochus and Stratonice, Homer, Flight into Egypt, Six Oriental Views, Coffee-House in Smyrna, Birth of St. John (1843); Procession of Pius IX. to the Lateran (1846); Blessing the Children (1848); Madonna (1849); Coronation of Virgin (1858); St. Ann with Virgin, St. Joseph, St. Ignatius (1861); Maria Immaculata (1866); Burial of St. Catherine (1851), Birth of St. John (1862), Adoration of the Shepherds, New Pinakothek, Munich.—Andresen, ii. 288; Kunst-Chronik, xv. 627; xxi. 218; Cotta's Kunstbl., 1829–43.

WLEUGHELS, NICOLAS, born in Paris, baptized Dec. 11, 1668, died in Rome, Dec. 5, 1737. Flemish and French schools; history and genre painter, son and pupil of Philippe Wleughels (born at Antwerp about 1622, died in Paris, buried March 23, 1694, pupil of Cornelis Schut); then studied under Pierre Mignard, went to Italy in 1694, and after a sojourn of two years in Rome and Venice returned to Paris, where he was received into the Academy in 1716. Appointed director of the French Academy in Rome in 1724, and while there made chevalier of the Order of Saint Michel. He was very intimate with Watteau, and his works

were engraved by such masters as Jeaurat, Charles Simoneau, Larmessin, Tardieu, Surugue, and Cochin. Although his composition and colouring often suggest the influence of the Venetian school, he followed on the whole the untrue mannerism of his epoch. Works: Apelles painting Campaspe (1716), Château de Compiègne; Vulcan presenting to Venus the Arms for Æneas, Toulouse Museum; The Levee, Evening Toilet, Valenciennes Museum; Christ in the House of Simon (1727), Marriage at Cana (1728), Schleissheim Gallery; Visitation of Mary (1729), Holy Family, Hermitage, St. Petersburg.—Ch. Blanc, École flamande; Fétis, Les Artistes belges, ii. 226; Jal, 1302; Mémoires inédits, i. 354; Michiels, ix. 302.

WOENSAM (Wonsam), ANTON, called Anton von Worms, flourished in Cologne about 1528–61. German school; the only painter from the Lower Rhine in whose rare pictures the influence of Albrecht Dürer is perceptible. This master drew well, and was not without a certain feeling for beauty. Works: Carthusian Monks under the Cross, Taking of Christ (1529), Museum, Cologne; Madonna, St. Severinus' and St. Ursula's, ib.; do., Darmstadt Gallery; Last Judgment, Berlin Museum.—Kugler (Crowe), i. 229; Merlo, 517; W. & W., ii. 491.

WOLF, AUGUST, born at Weinheim, Baden, April 22, 1842. History painter, pupil in Carlsruhe of the art school, and of Hans Canon; went in 1868 to Dresden, and copied there a Madonna by Titian, and the portrait of Charles I. by Van Dyck, which procured for him a commission from Count Schack, to copy in Venice the principal works of the Venetian masters for his gallery in Munich; this task, performed with a singular understanding for the individuality of those masters, occupied him for ten years in Venice, where he still lives. Among his original works are: Banquet at Murano in 16th Century; Apollo among the Muses; The Three Parcæ; Old Venetian Wedding Procession; Resurrection, in the Burial Chapel of the Schack Family, Schwerin.—Meyer, Conv. Lex., xxi. 975; Schack, Meine Gemäldesammlung (1884), 290.

WOLF HUNT, *Rubens*, Ashburton Collection, London; canvas, H. 8 ft. 1 in. × 12 ft. 5 in. Three figures mounted, two of them portraits of Rubens and Isabella Brandt, and five on foot, attacking two wolves and three foxes. Painted in 1612 for the Spanish General Legranes; inherited by Count Altamira, Madrid; taken to Paris, returned in 1815; purchased (1824) by Smith, picture dealer, for 50,000 francs. Engraved by Soutman; Van der Leeuw. Replica (6 ft. 7 in. × 9 ft. 2 in.), Methuen Collection, Corsham House, England.—Waagen, Treasures, ii. 102; Smith, ii. 273.

WOLF, JOHANN ANDREAS, born in Munich in 1652, died there, April 9, 1716. German school; history painter, pupil of his father, Jonas Wolf, an obscure painter, and of the sculptor Ableitner; took Schönfeld and Karl Loth for his models, and afterwards studied especially copies after Raphael's works. Works: Artist's Portrait, Old Pinakothek, Munich; St. Rupert, Metropolitan Church, ib.; Death of St. Joseph, St. Joseph's Hospital Church, ib.; Immaculate Conception, Church of the Holy Ghost, ib.; Communion of the Virgin, The Virgin on the Globe, Schleissheim Gallery; St. Andrew, Freising Cathedral.—Nagler, xxii. 51.

WOLFAERTS. See *Wolffordt*.

WOLFE, DEATH OF, Benjamin *West*, Grosvenor House, London; canvas, H. 5 ft. × 7 ft. Battle at Quebec, 1759. General Wolfe, lying on the ground in the agonies of death, supported by several officers, and surrounded by others in various attitudes expressive of grief, is told of his victory by soldiers running from left, where the battle is still raging; in foreground, an Indian sitting on the ground. In this picture West repudiated the traditions of the classical school and dressed his characters in the costume of the period represented. Painted in 1771. Engraved by Woollett. Replica at Hampton Court; several others.

—Ch. Blanc, École anglaise; Law, Hist. Cat. Hampton Court, 102;—Réveil, xiv. 992.

WOLFFORDT, ARTUS, born at Antwerp in 1581, died there in 1641. Flemish school; history painter; entered in 1603 the guild at Dordrecht, whither he had been taken when three months old; in 1616 was received into the guild at Antwerp. Enjoyed great reputation in his time, and Van Dyck painted his portrait. Works: Flight into Egypt, Repose in Egypt, Madrid Museum. His son, Jan Baptist (born at Antwerp in November, 1625), was a good landscape painter; he went early to Italy, and afterwards settled in Holland. By him is a Mountainous Landscape with Animals, in the Rotterdam Museum.—Rooses (Reber), 379; Van den Branden, 632.

WÖLFL, ADALBERT, born at Frankenstein, Silesia, May 9, 1827. Architecture and landscape painter, pupil in Breslau of Ernst Resch, but principally self-taught during travels on the Rhine and Moselle (1858–69), in Tyrol and North Italy (1858, 1860, 1867), in Austria and Hungary, and the art centres of Germany. Works: Barbara Corner in Breslau (1857), Breslau City Hall (1859), City Gallery, Breslau; Linnen House at Breslau (1861), City Hall, ib.; St. Mary Magdalen's (1867), and Interior of St. Vincent's, (1869), National Museum, ib.

WOLFVOET, VICTOR, the younger, born in Antwerp, baptized May 4, 1612, died there, Oct. 23, 1652. Flemish school; history painter, son and pupil of Victor Wolfvoet, the elder, then pupil of Rubens. Master of Antwerp guild in 1644. Works: Visitation (1639), St. James', Antwerp; Head of Medusa, Dresden Gallery.—Kramm, vi. 1883; Rooses (Reber), 318; Van den Branden, 798.

Death of Wolfe, Benjamin West, Grosvenor House, London.

WOLGEMUTH (Wohlgemuth, Wolgemut), MICHAEL, born in Nuremberg in 1434, died there, Nov. 30, 1519. German school; history and portrait painter. After receiving instruction in art, probably from his father, he, like other apprentices, spent

three years in wandering about Germany and the Netherlands, and then settled at Nuremberg, where he first appears as a citizen in 1474. He opened a large studio, or rather workshop, in which he and his numerous apprentices painted religious pictures to order, and made designs for such wood-cuts as those which fill the pages of the famous "Chronicle of Nuremberg." Rather a skilful mechanic than an artist, Wolgemuth's fame rests more upon the fact that he had Albrecht Dürer as his pupil than upon his artistic work. The pictures attributed to him are very unequal in merit, probably because many of them were for the most part painted by his assistants. The best show considerable dramatic feeling, and are painted in clear, strong colour. Works: Christ before Pilate, Louvre; Entombment, Christ on the Cross, Coronation of the Virgin, Pietà, last three with portraits of donors, Aschaffenburg Gallery; Death of the Virgin, Cologne Museum; four altar wings with Resurrection (1465), Crucifixion, Marriage of St. Catherine, Departure of the Apostles, Old Pinakothek, Munich; Peringsdörffer Altar (1488), Christ on Mount of Olives, Crucifixion, Portrait of Old Man with Felt Hat, do. of Canon Schönborn, Germanic Museum, Nuremberg; Portraits of Ursula Tucher (1478) and Elizabeth Tucher (1499), Cassel Gallery; two portraits of same family, Weimar Museum; Portraits of Man and Wife (1475), Amalienstift, Dessau; Old Man's Portrait, Liechtenstein Gallery, Vienna; The Three Magi, Czernin Gallery, ib.; Altarpiece (1479) in Church of the Virgin, Zwickau; do. (1506–08) in Church at Schwabach; four scenes from Childhood of Christ, Twelve Sibyls, Figures of Emperors (about 1500), City Hall, Goslar; Pilate washing his Hands, and Crucifixion, Liverpool Institution.—Ch. Blanc, École allemande; Kugler (Crowe), i.

Woman taken in Adultery, Nicolas Poussin, Louvre.

148 ; do., Kl. Schriften, ii. 28 ; Kunst-Chronik, xxi. 218 ; Nagler, xxii. 29 ; Schnaase, viii. 382 ; Thausing (Eaton), Dürer, i. 62 ; W. & W., ii. 119 ; Zeitschr. f. b. K., xii. 1, 38 ; xiv. 390 ; xviii. 169.

WOLTZE, BERTHOLD, born at Havelberg, Brandenburg, in 1829. Genre painter, pupil of Berlin Academy, where he won the grand prize in 1854 ; studied in Rome in 1855–56, then visited Paris and the Netherlands. Works : Moses striking the Rock (1854) ; The Oath (1873) ; Into hostile Life ! (1874) ; Scene of Accident in the Mountains (1874) ; Dangerous Operation ; Hurrah, Napoleon Caught ! Gypsy Woman in Prison ; Stoppage of Payment ; When the Workmen Strike.

Woman taken in Adultery, Tintoretto, Dresden Gallery.

WOMAN TAKEN IN ADULTERY, Nicolas *Poussin*, Louvre ; canvas, H. 4 ft. × 6 ft. 4 in. In a public place, decorated with fine buildings, the woman, in tears, kneels before Christ, who stands surrounded by Scribes and Pharisees ; at right, three persons ; at left, five persons ; in background, a woman with a child in her arms. Painted in 1653 for M. Le Notre ; Collection of Louis XIV. Engraved by G. Audran ; C. M. Vermeulen ; G. Fonbonne (1709) ; Marriage.—Cat. Louvre ; Landon, Musée, i. Pl. 53 ; Smith, viii. 51 ; Réveil, xiii. 899.

By *Rembrandt*, National Gallery, London ; wood, arched, H. 2 ft. 8½ in. × 2 ft. 1½ in. ; signed, dated 1644. Fifteen principal and many subordinate figures. The woman in tears, bending on one knee on the summit of steps in a temple, is confronted by her accusers before Christ, who wears a robe of tawny yellow ; among the group stands a Roman soldier ; in background, a splendid altar, with priests and worshippers. Collection of Burgomaster W. Six (1734) ; taken to England in 1807 and bought in at Christie's at 5,000 guineas ; sold to J. J. Angerstein (1807), £6,000 ; bought for National Gallery at Angerstein sale (1824). Engraved by Burnet ; De Frey ; G. H. Philips (1835). —Vosmaer, 192, 468 ; Smith, vii. 47.

By *Rubens*, Leigh Court, England ; wood, H. 4 ft. 8 in. × 7 ft. 4 in. Five principal and seven subordinate figures, seen to knees, rather more than life-size. Woman in centre, with Christ at her right hand, and a corpulent priest and a tall Pharisee on the other side, probably not intended for Luther and Calvin, as has been suggested. The other principal figure is said to be a portrait

of Rubens's master, Otto Venius. Said to have been painted for family of Van Knyf at Antwerp; in Collection of Canon Van Knyf, Antwerp, in 1780; bought at Henry Hope sale (1816), for £2,000; bought in at Leigh Court sale (1884), for £1,785. Engraved by Mlle. Simons and Tassaert; Cardon, in Tresheim's British Gallery; Bromley, in Forster Gallery.—Waagen, Treasures, iii. 181; Smith, ii. 223.

By Émile *Signol*, Luxembourg Museum; canvas, H. 4 ft. 6 in. × 3 ft. 8 in. The woman kneels in contrition at right, at the base of a fluted column, her face buried in her hands; at left, Christ, standing, indicates her with his left hand while turning to speak to her accusers, who are not seen. Salon, 1840.

By *Tintoretto*, Dresden Gallery; canvas, H. 6 ft. 2 in. × 11 ft. 8 in. Christ, seated in the Temple, turns towards the left, where the woman, surrounded by her accusers, is standing; at right, another group, and in the background many people entering through an arched doorway. Painted for the Counts Vidmarie; afterwards in Prague Gallery, whence obtained in 1748. Engraved by Philip Andrew Kilian.

By *Titian* (?), lately in S. Afra, Brescia; canvas, half-lengths, life-size. Christ turns to address one of the Pharisees, whilst the woman, surrounded by her accusers, to right, bends before him; in distance, a grove and a temple; in foreground, to left, two figures standing, probably portraits of members of the family for whom the picture was painted. Probably by Giulio Campi. Engraved by Sala. Copy in Tadini Collection, Louvre. The original in S. Afra has lately passed into private hands.—C. & C., Titian, ii. 437.

WOMAN WITH FAN, *Rembrandt*, Buckingham Palace; canvas, H. 3 ft. 5½ in. × 2 ft. 8½ in.; signed, dated 1641. A lady seen to knees, with light hair, in a black silk robe attached in front by black ribbons over a yellow bodice, and point lace kerchief and ruffles, a pearl necklace and bracelets, a diamond brooch and a tiara, standing at a window, with a splendid fan in her right hand. Bought by Nieuwenhuys in Holland in 1814; sold to Lord Charles Townsend for 1,000 guineas; at his sale (1819) purchased for the king at 720 guineas. Engraved by J. P. Quilley.—Smith, vii. 164; Vossmaer, 460.

WONDER, PIETER CHRISTOFFEL, born at Utrecht, Jan. 10, 1780, died at Amsterdam, July 13, 1852. Genre and portrait painter; formed himself by study from life and after the works of famous masters, then in Düsseldorf (1802–1804), where he copied after the antique and the works of Rubens and Van Dyck. After his return he rapidly acquired reputation with portraits and genre scenes treated in the manner of the old Dutch masters, and represented by lamp or candle light. In 1823–31 he lived in London. Gold medal, Amsterdam, 1817; member of Amsterdam Academy. Works: The Time (1810), Amsterdam Museum; Herring Seller, Rotterdam Museum. —Immerzeel, iii. 248; Kramm, vi. 1884.

WOOD, GEORGE B., Jr., born in Philadelphia in 1832. Genre and still-life painter, pupil of the Pennsylvania Academy, of which he is a member. Works: Freddy Flechtenstein's Shop; Early Spring, Interior of Mr. Childs's Private Office, G. W. Childs, Philadelphia; Philadelphia Library, George Whitney, ib.; Hunter in Luck; Summer (1879); Interior (1881); Chip Gatherer in Dry Dock (1882).

WOOD, THOMAS WATERMAN, born in Montpelier, Vt., Nov. 12, 1823. Portrait and genre painter, pupil of Chester Harding in Boston; studied in Paris in 1858–60, and visited Italy and Switzerland. He painted in Louisville and Nashville before opening a studio in New York in 1867. Elected an A.N.A. in 1869, and N.A. in 1871. Works: Contraband, Recruit, Veteran, Village Post-Office (1867), Charles Stewart Smith, New York; Every Man his own Doctor, T. B. Clarke, ib.; No Smoking Here!, H. B. Hurlbut, Cleveland; Quack Doctor (1879);

Joint Investment, G. N. Moore, Louisville; Strictly Confidential (1880); Uncle Ned and I (1882); Neglecting Trade (1883); Portrait of Professor Torrey (1884), Vermont University; The Difficult Text, The Jack-o'-Lantern (1885); Putting on Airs, The Secret (1886). Water-colours: Dull Times (1879); Sunday Morning, Poor White, Charles Stewart Smith, New York; Thinking it Over, Cup that Cheers (1881); Local Reporter (1883); First Business Venture, Good Night! (1884).—Sheldon, 109.

WOODFORDE, SAMUEL, born at Castle Cary, Somersetshire, in 1763, died at Bologna, Italy, July 27, 1817. Portrait and history painter; student at Royal Academy in 1782, and in Italy in 1786; elected an A.R.A. in 1800, and R.A. in 1807. Among his principal works are: Calypso lamenting the Departure of Ulysses, Diana and Nymphs, Charles I. taking leave of his Children, and Spanish Shepherd and Dog.—Sandby, i. 328.

WOODS, HENRY, born at Warrington, Lancashire, April 23, 1846. Genre painter; pupil of Warrington and South Kensington Art Schools; became a magazine illustrator, and was long attached to the London Graphic; in 1876 accompanied his brother-in-law, Luke Fildes, to Venice and has since remained there. Elected an A.R.A. in 1881. Works: Street in Venice, Sunshine (1877); Convalescent (1878); Venetian Ferry, Street Life in Venice (1879); Three Venetian Sketches (1880); At the Foot of the Rialto—Venice, Gondolier's Courtship (1881); Bargaining for an Old Master (Holbrook Gaskell, London), Venetian Fan Seller (1882); Preparation for First Communion (1883); In the Sun, Zucca Seller in Venice, Il mio Traghetto, Venetian Cloisters (1884); Cupid's Spell (1885); Choosing the Summer Gown, Water-Wheels of Savassa (1886).—Art Journal (1886), 97.

WOOL-CARDER, Jean François *Millet*, Mrs. Paran Stevens, New York. A woman seated, carding wool; on each side, a basket of wool; in background, a spinning-wheel. Painted in 1862; Salon, 1863.

WOOTTON, JOHN, born (?), died in London, January, 1765. Pupil of John Wyck (died 1702), battle painter; began as a painter of race-horses at Newmarket, and later executed landscapes and hunting scenes. His horses are well drawn and spirited, but his landscapes are coarse. Works at Blenheim, Althorp, Ditchley, and other country houses. —Redgrave; F. de Conches, 341.

WOPFNER, JOSEF, born at Schwaz, Tyrol, March 19, 1843. Genre and landscape painter, pupil of Piloty in 1869–72, having for years endured great hardships as apprentice to house painters in Munich. In 1872 he first began his studies from nature at the Chiem Lake, whither he has since returned every summer, and which has furnished the motives for his finest productions. Works: Wood Interior; School Children frightened by Boar; Procession on Starnberg Lake; Fugitive Alsacians looking back upon their Burning Village; Hansl and Gretl; Rübezahl; Schneewittchen; Däumling; Das Lachspassen; Ave Maria (25 times); Going to Baptism; Going to Communion; Fishermen Family on Chiem Lake; Pursuit of Poachers on Chiem Lake (1884).—Allgem. K. C., viii. 222, 531; ix. 877; Illustr. Zeitg. (1886), i. 187; Kunst-Chronik, xviii. 419; xix. 631, 659; xx. 279; Zeitschr. f. b. K., xx. 74.

WORLD, CREATION OF THE, Raphael. See *Raphael's* Bible.

WORMS, ANTON VON. See *Woensam*.

WORMS, JULES, born in Paris, Dec. 16, 1832. Genre painter, pupil of Lafosse. Has travelled in various countries, especially in Spain. Medals: 1867, 1868, and 1869; 3d class, 1878; L. of Honour, 1876. Works: Field Forges, Dragoon courting Nurse (1859); Arrest for Debt (1861);

Fountain in Burgos (1863), Laval Museum; Tavern in the Asturias, Departure of Smugglers (1865); Kitchen in Valencia, Race in Valencia (1866); Scene in Old Castile (1867); Romance à la Mode (1868), Luxembourg Museum; Welcome Visitor, Precocious Talent (1869); Selling a Mule, Box of Letters (1870); Sheep-Shearing in Granada (1872); An Aunt by Succession (1873); Little Cabinet-Maker (1874); Sensational News, One's Vocation (1875); Dancing the Vito in Granada, Going to the Review (1876); Fountain of the Bull in Granada (1877), Miss C. L. Wolfe, New York; Distracted Barber, Every Age has its Pleasures (1878); Pastoral Tournament (1879); Before the Alcalde (1880); Public Writer (1882); Politicians (1883).—Bellier, ii. 725; Larousse.

WÖRNDLE VON ADELSFRIED, AUGUST, born in Vienna in 1829. History painter, pupil of Vienna Academy. Works: Journey of the Magi with their Retinue, Vienna Museum; Jacob and Rachel at the Well (1860); Hannibal crossing the Alps; Count Starhemberg on the Earthwork (1871). In fresco: The Stations, Arcades of Cemetery, Innsbruck; Scenes in Life of Christ, Chapel of Castle Ambras, near Innsbruck.

WÖRNDLE VON ADELSFRIED, EDMUND, born in Vienna in 1827. Landscape and figure painter, brother of preceding, pupil of Vienna Academy under Steinfeld and Thomas Ender, and much influenced by Führich; went in 1855 to Palestine, then studied for a year and a half in Italy, and settled at Innsbruck in 1859. Many of his works are in private collections there, and several are in possession of the Imperial family. Keen observation of nature and strong contrast of colouring are the main features of his pictures, and he is equally happy in the representation of the sunny south and the grandeur of his native glaciers. Works: Eight Tyrolese Views in tempera, Savings Bank, Innsbruck; Orvieto, Ideal Eastern Landscape with Samson and the Lion, Ferdinandeum, ib.; Castle Tyrol, Crown Prince Rudolph of Austria; Apollo among the Shepherds; Orpheus in Erebus; Multiplication of the Loaves; Christ and the Woman of Samaria; Parcival Cycle (18 cartoons, 1883).—Allgem. K. C., viii. 398, 720.

WOROBIEFF, MAXIME NIKIFOROVICH, born in 1787, died in St. Petersburg in 1855. Architecture and landscape painter, pupil of Schtschedrin and of Alexéjeff; visited the East and Italy, and became professor at St. Petersburg Academy in 1825. Works: View of Moscow (1818), Interior of Armenian Church in Jerusalem, Interior of Church of Golgotha (1824), Subterranean Church at Bethlehem (1833), Hermitage, St. Petersburg; View of Constantinople; The Neva Quay in a Summer Night. —Cotta's Kunstbl., 1842; Raczynski, iii. 538.

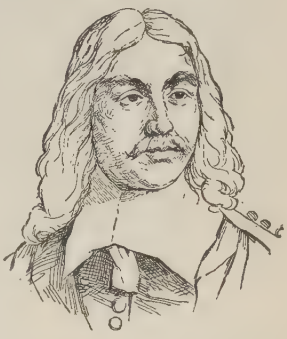
WOUNDED, SALUTING THE (Salut aux blessés), Édouard *Detaille*, Samuel Hawk Collection, New York; canvas. A convoy of German prisoners, on foot, passing a French general and his escort, mounted, on the highway; the latter salute the captives with military politeness, the officers by raising their caps, the cuirassiers by the ordinary gesture. Painted in 1875 by commission from Mr. Samuel Hawk from a sketch submitted by the artist. This sketch, also in Hawk Collection, represents French prisoners escorted by helmeted Germans, but the artist finally changed the respective uniforms out of regard to the feelings of his friends, who objected to sending to America a painting of French prisoners. At Detaille's request, the picture was returned to France for exhibition in the Salon of 1877; but the objection was again raised that it would be ridiculous to exhibit in public a scene representing German prisoners, so the artist redressed the captives

with water-colours as Austrians, making the picture an episode of Solferino. On returning the canvas to Mr. Hawk, these water-colours were washed away, and the picture remains now as originally painted.—Art Treasures of America, ii. 25.

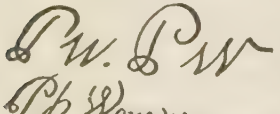
WOUTERS, FRANS, born at Lierre, Brabant, baptized Oct. 2, 1612, died in Antwerp in 1659. Flemish school; history and landscape painter, pupil of Pieter van Avont and of Rubens; master of Antwerp guild in 1634; went soon after to Germany, where we find him in 1637 as court painter to Ferdinand II., with whose ambassador he went to England and there became painter to the Prince of Wales, afterwards Charles II.; had returned to Antwerp in 1641, and was dean of the guild in 1649. Works: Dance of Amorettes, Hampton Court Gallery; Prometheus Bound, Nude Figure with Garland, Lille Museum; Venus and Adonis, Copenhagen Gallery; Sacrifice to Priapus, Royal Palace, Berlin; Two Landscapes, Cassel Gallery; Conflagration in Dutch City, Städel Gallery, Frankfort; Rape of Europa, Gotha Museum; Diana Hunting (1630), Vienna Museum. The two pictures, in the same museum, representing St. Joachim and St. Joseph, formerly ascribed to him, are by Magdalena Woutiers, of Mons, Hainault, who flourished in the first half of the 17th century.—Immerzeel, iii. 248; Michiels, viii. 192; Rooses (Reber), 319; Van den Branden, 805.

WOUWERMAN (Wouverman), JAN, born in Haarlem, baptized Oct. 30, 1629, died there, buried Dec. 1, 1666. Dutch school; landscape painter, brother of Philips Wouwerman, entered Haarlem guild in 1655. He painted hilly landscapes, views of canals, and wide plains, with strong colouring and light effects, and enlivened them by figures and animals. Very few of his pictures exist, and several are probably attributed to Jan Wynants, whose manner his own closely resembles. Works: Landscape with Horsemen, Arenberg Gallery, Brussels; View in Haarlem, Haarlem Museum; Hilly Landscape, Rotterdam Museum; Rocky Ravine with Figures, Liechtenstein Gallery, Vienna; The Halt, New York Museum.—Burger, Musées, ii. 303; Dohme, 1ii.; Van der Willigen, 341.

WOUWERMAN, PHILIPS, born in Haarlem, baptized May 24, 1619, died there, May 19, 1668. Dutch school; landscape, genre, and animal painter, first instructed by his father Pauwels Joosten, then pupil of Jan Wynants, whose influence is traceable in his backgrounds. He introduced groups of horses, hunts, soldiers, in the manner of Pieter van Laer, but with far more variety. His figures and animals are well drawn and animated, and the general tone is tender and harmonious. He painted nearly eight hundred pictures, including many repetitions of the same motive. In his first style the brown tone, heavy race of horses, and angular drawing of figures remind one of Pieter van Laer. His second style is distinguished by the pure golden tone and slender build of horses, and the third by the prevalence of a dull silvery tone. Works: Belle Laitière, Interior of Stable, Fishwomen on Seashore, Gathering Faggots, Landscape, Stag Hunt, Skirmish, Two Vedettes on Watch, National Gallery, London; Two Horsemen and Lady, *Coup* de Pistolet, Farmer attacked by Robbers, Hawking Party, six others, Buckingham Palace, ib.; three in Bridgewater Gallery, ib.; Ferme au Colombier, four others, Lord Ashburton, ib.; Hawking Party, Huntsmen halting before Inn, Mr. Hope, ib.; Horse-Fair, Grosvenor Gallery, ib.; Horseman with Hounds, Inn with Tents, Mr. Baring, ib.; Racing for the Herring, four others, Mr. Holford, ib.; Riding Party, Hawking Party, Alfred de Rothschild, ib.; Woman and Child



on a Hill, three others, Mr. Neeld, ib.; six in Dulwich Gallery; Procession of Bœuf Gras, Start for Chase, Stag Hunt, eleven others, Louvre, Paris; Start for Hunt, Milking the Goat, Brussels Museum; *Chariot* à Foin, Battle-Piece, seven others, Hague Museum; Peasants' Brawl, Riding School, Farrier, ten others, Amsterdam Museum; Soldiers Plundering, Equestrian Portrait, Rotterdam Museum; Horsemen by a Sluice, Basle Museum; Destruction of English Fleet in 1667, Musée Rath, Geneva; Falconers, Seaport, Battle, nineteen others, Cassel Gallery; Ascension, Brunswick Gallery; Landscapes (2), Hamburg Gallery; Stag Hunt, Halt before Inn, Copenhagen Gallery; Riding School, Halt of Hunting Party, four others, Berlin Museum; *Stag* Hunt, Battle of Nördlingen, Pillage, *Watering* Place, twelve others, Old Pinakothek, Munich; Annunciation to Shepherds, St. John Preaching, sixty-four others, Dresden Gallery; Travellers Attacked, four others, Museum, Vienna; others in Academy, Liechtenstein (7), Czernin (2), and Harrach Galleries, ib.; nine in Stockholm Museum; forty-nine (3 dated 1650, 1653, 1656), Hermitage, St. Petersburg; ten in Madrid Museum; others in Galleries and Museums of Aschaffenburg, Christiania (2), Frankfort (5), Gotha (3), Hamburg (3), Leipsic (3), Oldenburg, Schleissheim (2), Schwerin (6), Stuttgart (3), Wörlitz (2), Turin (3); Moltke Collection, Copenhagen (4); Historical Society, New York (5); Landscape (£74), Skirmish of Cavalry (£320), Storming of a Town (£450), Blenheim sale, London, 1886.



—Ch. Blanc, École hollandaise, Burger, Musées, i 126, 258; ii. 96; Dohme, 1ii.; Immerzeel, iii. 249; Kramm, vii. 167; Kugler (Crowe), ii. 430; De Stuers, 187; Van der Willigen, 338; Zeitschr. f. b. K., vi. 48; x. (Mittheilungen, iii. 44); xii. (Mit., v. 35).

WOUWERMAN, PIETER, born in Haarlem, baptized Sept. 13, 1623, died in Amsterdam, buried May 9, 1682 (?). Dutch school; landscape, genre, and animal painter, pupil of his father Pauwels Joosten and of his brother Philips, whom he probably assisted in his pictures, the great number of which could otherwise hardly be explained. Lived in Amsterdam about 1662, and probably also in Paris about 1664. Though he never attained the silvery tints and brilliant colouring of his brother, whose pictures he often copied, many of his works pass under the latter's name. Works: View of Porte de Nesle, Louvre, Paris; Riding School, Museum, Brussels; Falcon Chase, Stag Hunt, Arenberg Gallery, ib.; Assault on a City, Hunting Party, Amsterdam Museum; Kirmess, Haarlem Museum; Broken Milk-Pot, Carlsruhe Gallery; Mowers, Stag Hunt, Bargaining for Fish, Rotterdam Museum; three, Cassel Gallery; View of Pont Neuf, Horseman and Beggar Woman, Hunting Booty, Brunswick Gallery; View of Paris, Castle on the Cliff, Gallery, Copenhagen; Military Camp, Combat between Polish and Swedish Horsemen, Moltke Collection, ib.; Hunters Resting, Huntsman on Horseback, Stockholm Museum; Siege of Fortified Town, Berlin Museum; six in Hermitage, St. Petersburg; others in Galleries and Museums at Augsburg, Gotha (2), Oldenburg, Stuttgart, Wiesbaden, New York; Czernin Gallery, Vienna; Uffizi, Florence. —Ch. Blanc, École hollandaise; Dohme, 1ii.; Van der Willigen, 340.

WRAGE (JOCHIM) HINRICH, born at Hitzhusen, Holstein, March 12, 1843. Landscape painter, first instructed by an obscure painter at Kiel, then pupil of Oswald Achenbach at the Düsseldorf Academy, whence he made study trips to Copenhagen, Holland, Antwerp, and Brussels. After a winter spent at the art school in Weimar he visited the Isle of Sylt, went in 1871 to Munich, studied in the Bavarian Alps and in Tyrol, then went to Italy and Sicily, and in 1875 to Berlin, where he studied figure painting at the Academy. Since 1879 he has lived at Gremsmühlen in Holstein.

WRIGHT, GEORGE FREDERICK, born in Washington, Conn., Dec. 19, 1828, died in Hartford, Jan. 29, 1881. Portrait painter; after studying in a studio and in the life school of the National Academy in New York, he settled in Hartford and painted portraits for five years; then studied two years in Europe, chiefly in Munich under Albert Gräfle, but partly in Rome. He painted at various times at Springfield, Ill., and in other Western and Southern cities, but worked principally in Hartford, Conn. Among his portraits are many of the governors and other prominent men of Illinois and of Connecticut, and he was one of the first, if not the first, to paint Abraham Lincoln. He was an excellent colourist.

WRIGHT, JOSEPH (Wright of Derby), born at Derby, England, Sept. 3, 1734, died there, Aug. 29, 1797. Went in 1751 to London, and studied under Thomas Hudson, the master of Reynolds; became at first a portrait painter, but afterwards devoted himself chiefly to landscape and genre subjects. Was in Italy in 1773–75, and made many sketches of flame effects, especially in an eruption of Vesuvius, and with lights in the caves at Capri. In 1775 he became a student in the Royal Academy; in 1781 he was elected an A.R.A., and in 1784 R.A., but declined, though he continued to send pictures to the exhibitions. In landscape he was almost equal to Richard Wilson, and in portraiture he was a near rival of Gainsborough. Works: The Air-Pump (1765), National Gallery, London; The Orrery, Corporation of Derby; The Alchemist; The Forge; Miravan; Girl with Doves; Boys with a Bladder, William D. James, Esq.; The Gladiator; The Captive; Old Man and Death, Sir Henry Wilmot, Bart.; Edwin (Beattie's "Minstrel"), Lord Houghton; Maria (Sterne's "Sentimental Journey"), William Bemrose, Esq.; Antigonus in the Storm ("Winter's Tale"), Haskett Smith; Eruption of Vesuvius; Belshazzar's Feast; Head of Ulleswater; Dead Soldier.—Redgrave; Ch. Blanc, École anglaise; Art Journal (1883), 205; Wm. Bemrose, Life of Joseph Wright (London, 1886).

WRIGHT, JOSEPH, born at Bordentown, N. J., July 16, 1756, died in New York in 1793. Portrait painter; taken in 1772 by his mother, a noted wax-modeller, to London, where he was aided by Benjamin West and by John Hoppner, who married his sister. He visited Paris in 1782, and returned to America the following year and painted General and Mrs. Washington for Comte de Solms. In 1787 he lived in New York, but in 1790 he followed Congress to Philadelphia, and in 1792 was appointed die-sinker to the newly-established mint. He painted Mr. Madison and other noted men. Work: Portrait of John Jay (1786), Historical Society, New York.—Dunlap, i. 312.

WRIGHT, JOSEPH MICHAEL, born in Scotland about 1625, died in London about 1700. Pupil of George Jamesone; went to England when about sixteen years old, and soon won reputation as a portrait painter; afterwards lived several years in Italy, and was elected in 1648 a member of the Academy of St. Luke, Florence. Painted many persons of distinction, among them Prince Rupert and the Judges of Guildhall. At Hampton Court is a portrait by him of Lacy the actor (1675). His nephew, of the same name, was educated in Rome and became a famous portrait painter in Ireland. —Redgrave.

WRIGHT, RUFUS, born in Cleveland, O., in 1832. Portrait and genre painter, pupil of the National Academy and of George A. Baker in New York. Has painted in New York, Washington, and Brooklyn; elected member of the Brooklyn Academy in 1866. Ideal works: Inventor and the Banker, Morning Bouquet (1876); Thank you, Sir! (1877); Concerned for his Sole (1878); Feeding the Birds (1880); Portraits of Chief Justice Taney, Secretaries Seward and Stanton, Isaac H. Read, and others.

WTE-WAEL. See *Uitewael.*

WUCHTERS (Wugters), ABRAHAM, born in Holland about 1610–15, died at So-

roe, Denmark, in May, 1683. Dutch school; history and portrait painter; called to Denmark in 1638 by Christian IV., and went there, probably in company with his brother-in-law, Karel van Mander, the younger; was court painter for twenty-five years, then retired to Soroe. Works: Prince Waldemar Christian of Denmark, Male Portrait, Copenhagen Gallery; Female Portrait, Christiania Gallery; Portrait of a Jeweller (1644), Darmstadt Museum (?); Continence of Scipio, Königsberg Museum (?); Christian IV. of Denmark, Vienna Museum.—Kramm, vi. 1883; Nagler, xxii. 122; Weilbach, 760.

WUEST, ALEXANDER, born in America; contemporary. Landscape painter in Brussels; paints mountain views from Scandinavia and North America, with good colouring. Medals: Brussels and The Hague, 1866; Vienna, 1873. Works: Mountain Torrent in Norway, New York Museum; The Catskills, New Haven Gallery; Norwegian Waterfall; Huntsmen on Sogne Fjord; Life in Canadian Woods.

WULFFAERT, ADRIANUS, born at Ter Goes, Zealand, in September, 1804. History and genre painter, pupil of Ducq and of Bruges Academy, then studied in Paris (1829–32), and after his return won the first prize at Ghent. Works: Corps-de-Garde of Bruges (1831), Child leaving the Bath, Bruges Academy; Venus at Grave of Adonis (1832); Foster Brothers (1838), Ghent Museum; Kirmess, Brussels Museum; Death of Admiral Ruyter; Waking and Sleeping; Christ at Gethsemane; Maria Consolatrix. His wife Clara, née Rooman, is a good genre painter; medal, Ghent, 1835, for Maternal Lesson.—Immerzeel, iii. 251.

WÜNNENBERG, KARL, born in Düsseldorf, Nov. 10, 1850. Genre painter, pupil of Düsseldorf Academy under Deger and Eduard von Gebhardt; went in 1876 to Rome, and became professor at the Cassel Academy in 1882. Works: Praying Woman in Choir of Church; In the Confessional; In the Park; Lady with Kittens (1878); Centaur; Old Italian Idyl.—Müller, 567.

WURMSER, NICOLAUS, of Strassburg, 14th century. German school; history painter, who came to Bohemia in 1348, entered the service of Charles IV. in 1359, and in the year following was appointed court painter. His figures are hard in tone, and weak in the extremities, but despite these defects his pictures are notable for independent thought, ideality, and powerful colour. Works: Scenes from the Apocalypse, Chapel of Burg Karlstein, near Prague; Christ on the Cross, Vienna Museum.—Kugler (Crowe), i. 38; do., Kl. Schriften, ii. 498; Schnaase, vi. 439; W. & W., i. 394; Gaz. des B. Arts (1873), vii. 148; Zeitschr. f. b. K., x. 366.

WURZINGER, KARL, born in Vienna in 1817, died at Döbling, near Vienna, March 16, 1883. History painter, pupil of Vienna Academy; won the grand prize in 1845, and went to Rome in 1847, where he remained ten years; afterwards became professor at Vienna Academy. Medals: Berlin, 1866; Paris, 3d class, 1867. Orders of Francis Joseph and of St. Michael. Works: Joseph explaining the Dream; Death of King Ottokar (1847); Emperor Ferdinand II. refusing his Signature to the Protestant Delegation (1856), Vienna Museum; Saul and David; Count Starhemberg wounded at Siege of Vienna.—Müller, 567; Kunst-Chronik, xviii. 431.

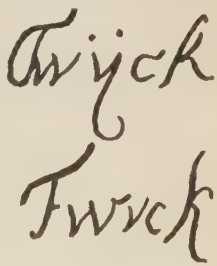
WÜST, (JOHANN) HEINRICH, born at Zürich, May 14, 1741, died there in 1821. Landscape painter; for six years apprenticed to a house painter, then went to Holland, destitute of means, and at Amsterdam was befriended by the portrait painter Jacob Maurer, of Schaffhausen, and the art patron Ploos van Amstel, who procured for him commissions there and in Rotterdam. After five years in Holland he spent two in Paris, and returned home in 1769, when his landscapes found immediately great favour. Works: Forest Idyl, Berne Museum; Evening Landscape, two others, Zürich Gallery; Moonlight, Huts and Oaks by a Brook, Aschaffenburg Gallery; Waterfall (1797),

Landscape with do., Darmstadt Museum; Two Landscapes, Stuttgart Museum. — Füessli, Gesch. der besten Mal. in der Schweiz, iv. 180.

WUTKY, MICHAEL, born at Krems, Nether Austria, in 1739, died in Vienna in 1822. Landscape painter, pupil of Vienna Academy under Meytens in 1759, when he successfully followed historical painting, and won four prizes; later went to Italy and, studying especially after Poussin and Claude Lorrain, soon established his reputation as an excellent landscape painter; spent six years (1781–87), chiefly in Rome, returned to Vienna, and visited Italy again in 1805. Member (1770) of, and professor in, Vienna Academy. Works: Eruption of Vesuvius, Lake Avernus near Naples, Harrach Gallery, Vienna; Landscapes with Cattle, Ferdinandeum, Innsbruck; others in Johanneum, Gratz.—Nagler, xxii. 137.

WYANT, ALEXANDER H., born in Port Washington, O., Jan. 11, 1836. Landscape painter; went abroad about 1866, became a pupil of Hans Gude in Carlsruhe, and student of the works of Turner and Constable in London. Exhibited first at the National Academy, New York, in 1865. Elected an A.N.A. in 1868 and N.A. in 1869. Studio in New York. Works in oil: A Storm (1861); Staten Island from Jersey Meadows (1867); Scene on Upper Susquehanna (1869); Pool on the Au Sable (1871); View on Lake George (1875); Old Field, Morning—Essex County, N. Y., T. B. Clarke, New York; New England Landscape (1878); Old Clearing (1881), Robert Gordon; In the Township of Greenwich, Scene in the Adirondacks (1882); Anywhither (1883); Old Stubble-Field, Forenoon — Adirondacks (1884); Evening, Summer (1885); Sunset, Near Killarney (1886). Water-colours: Scene on Upper Little Miami (1867); New Jersey Meadows (1870); Sunset on the Prairie (1876); Reminiscence of the Connecticut (1878).

WYCK, THOMAS, born at Beverwyck in 1616, died in Haarlem, buried Aug. 19, 1677. Dutch school; landscape, marine, and genre painter; registered in the Haarlem guild in 1642, was its dean in 1660; studied chiefly in Italy, especially in the environs of Naples, where he made many sketches which he afterwards used for his coast views. Italian markets, charlatans, alchemists, etc., with palatial buildings in the background, were among his favourite subjects. He followed in one respect the style of Pieter de Laar; but, although his pictures are good in composition, drawing, and execution, they are cold and heavy in colour. Works: Roman Ruin, Haarlem Museum; Alchemist, Rustic Interior, Amsterdam Museum; Woman and Children at Home, Rotterdam Museum; Italian Seaport, Aschaffenburg Gallery; do., Bamberg Gallery; Alchemist (3), Cassel Gallery; do., and Start for the Chase, Brunswick Gallery; Lane in Italian Town, Moltke Collection, Copenhagen; Italian Mountain Scenery, Christiania Gallery; Italian Coast Views (3), Hamburg Gallery; Scholar in his Study, Darmstadt Museum; Alchemist (2), Italian Landscape, Dresden Gallery; Ruins on Seashore, Old Building with Well, Museum, Vienna; Seaport, Academy, ib.; others in Galleries and Museums at Augsburg, Copenhagen (2), Frankfort (2), Innsbruck, Königsberg, Leipsic, Munich, Schwerin (3), Stuttgart; Hermitage, St. Petersburg (3); Liechtenstein (3, one dated 1647), Czernin (2), and Schönborn (2) Galleries, Vienna; Uffizi, Florence.—Ch. Blanc, École hollandaise; Immerzeel, iii. 252; Kugler (Crowe), ii. 454; Riegel, Beiträge, ii. 373; Van der Willigen, 342.

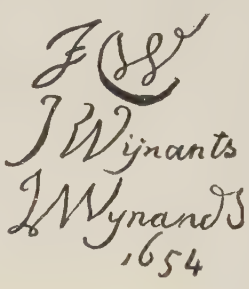


WYLD, WILLIAM, born in London; contemporary. Landscape and architecture painter; studied mostly in travelling in Italy, Spain, and Algiers, and settled in Paris. His water-colours are especially creditable. Medals: 3d class, Paris, 1839; 2d class, 1841; Legion of Honour, 1855. Works:

Bagnères de Bigorre; View of Bayonne; Elcantara in Algiers; Milan Cathedral; Piazetta in Venice; Corso Vittorio Emanuele in Milan; Strada Nuova in Genoa; Street in Prague; Forest Border near Tours, Ghent Museum; Mont Saint-Michel (1869), Luxembourg Museum; Ideal Landscape, Berne Museum; Armenian Convent in Venice (1883); Sunset near Tarent (1884); Isle of St. George—Venice (1885); Palm-Trees of Bordighera, Bab-a-Zoun Street in Algiers (1886).

WYLIE, ROBERT, born in the Isle of Man in 1839, died in Brittany in 1877. Genre painter, brought to America when a child; pupil of the Pennsylvania Academy, Philadelphia, by the directors of which he was sent in 1863 to France to study. Medal: 2d class, Paris Salon, 1872. Works: Reading the Letter from the Bridegroom (1869); Breton Fortune-Teller (1872); Breton Neighbours reading Hugo's "'93," D. H. McAlpine, New York; Five Brittany Children, J. H. Stebbins, ib.; Breton Group, Mrs. W. P. Wilstach, Philadelphia; Mendicants in Brittany, Card-Players in Brittany, G. A. Drummond, Baltimore; Death of a Vendean Chief (1876–77), Metropolitan Museum, New York.

WYNANTS, JAN, born in Haarlem about 1615, died after 1679. Dutch school; landscape painter, whose pictures are characterized by a certain prosaic truthfulness, fine aërial perspective, silvery toned backgrounds, and careful execution of details. Adriaan van de Velde, Lingelbach, and Wouwerman, also Barent Gael, Schellinks, and Helt-Stockade, supplied his foreground figures. Works: Landscapes (4), Sandbank in a River, National Gallery, London; others in Buckingham Palace, and in collections of Lord Ashburton and Mr. Baring, ib.; Forest Border (1668), Landscapes (2), Louvre; Landscapes (4), Brussels Museum; do. (2), Antwerp Museum; do. (2, 1659, 1675), Hague Museum; do. (8, one dated 1669), Amsterdam Museum; do. (8, three dated 1651, 1666, 1672), Munich Gallery; do. (3), Dresden Gallery; do. (2, one dated 1674), Vienna Museum; do. (1666), Liechtenstein Gallery, Vienna; do. (2), Czernin Gallery, ib.; do. (3) Schönborn Historical Society, ib.; do. (8, three dated 1656, 1675, 1679), Hermitage, St. Petersburg; others in Augsburg, Copenhagen (1660), Stockholm, Gotha (1661), Aschaffenburg, Darmstadt (1671), and Städel (1671) Galleries.—Immerzeel, iii. 253; Kramm, vi. 1891; Kugler (Crowe), ii. 463; Dohme, 1ii.; Burger, Musées, i. 138; Zeitschr. f. b. K., xiii. 63.

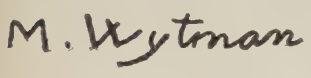


WYNFIELD, DAVID WILKIE, born in 1837. Grand-nephew of David Wilkie. History painter, pupil in London of J. M. Leigh; exhibited first in 1859, Undine. Works: Meeting of Edward IV. and Elizabeth Woodville (1863); Rival Queens (1864); Last Days of Elizabeth (1865); Death of Cromwell (1867); Cromwell's First Appearance in Parliament (1868); Rich Widow (1869); Communication of Importance (1870); Round the Fountain; Confidences (1871); Arrest of Anne Boleyn (1872); The Ladye's Knight (1873); Visit from Inquisitors (1874); Queen Elizabeth and Essex (1875); New Curate, Market Morning (1876); David before Saul, Discovery of Gold in Australia, Harvest Decorations (1877); Joseph and his Brethren, Sunny Hours (1878); Ruth and Boaz (1879); At Traitor's Gate (1880); Origin of the English Woollen Trade (1881); Royal Musician (1882); Courtship of William II. of Orange (1883); Last "On dit." (1884); Fall of Queen Elizabeth Woodville (1886).—Portfolio (1871), 84.

WYNTRACK, D., 17th century, born in Drenthe, Netherlands. Dutch school; animal and landscape painter; very skilfully represented poultry, with which he often supplied the landscapes of Wynants and Ruisdael. His own landscapes are animated

with birds true to nature. Works: Farmyard, Louvre; Interior of Dutch Kitchen, Hamburg Gallery; Autumn Landscape, Christiania Museum; Ducks in Landscape by Wynants (1671), Städel Gallery, Frankfort; Two Village Views, Hermitage, St. Petersburg.

WYTMAN, MATHEUS, born at Gorinchem about 1650, died about 1689. Dutch school; genre, landscape, and still-life painter, pupil of Hendrik Verschuuring and J. Bylaert in Utrecht, painted elaborate genre pieces in the style of Caspar Netscher, with carefully executed landscapes for backgrounds. Later he devoted himself successfully to fruit and flower painting. Works: Girl turning Leaves of Music Book, Dresden Museum; Two Portraits, Schwerin Gallery.—Immerzeel, iii. 254.



XANTHE AND PHAON, *Alma*-Tadema, W. T. Walters, Baltimore; water-colour, dated 1883. Scene from "A Question," by George Ebers. "The marble seat, on which the young people's fate was decided, was called by the grandchildren of the wedded pair, who lived in old age in love and harmony, the bench of the question."

XENO, Greek painter, of Sicyon, pupil of Neocles, date unknown. Mentioned by Pliny (xxxv. 40 [146]) as of fair reputation.

XYLANDER, VILHELM FERDINAND, born in Copenhagen, April 1, 1840. Marine and landscape painter, pupil of Copenhagen Academy, then in Munich of Christian Morgenstern; lived in Copenhagen in 1862–68, visited London in 1865, and settled in Munich in 1868. Works: Moonlight on Lake Starnberg; do. near Högenäs; do. on North Sea; Coast of Southampton; Mouth of the Thames; Hamburg Harbour; Isle of Sylt; Flensburg Harbour; Moonlight on Roadstead of Portsmouth; do. near Hellebeck on the Sound. — Müller, 569; Weilbach, 764.

YANEZ, HERNANDO, born at Almedina, La Mancha, died between 1550 and 1560. Spanish school; painted in 1531 a series of pictures on panel for chapel of the Albornoces, Cathedral of Cuenca. Their resemblance to the manner of Leonardo da Vinci led to a belief that he might have studied in his school.—Stirling, i. 152.

YARMOUTH PIER, John *Constable*. Foreground, a beach, with pier at right; at left, vessels at sea. Royal Academy in 1831. Engraved by D. Lucas.—Brock-Arnold, 105.

YARZ, EDMOND, born at Toulouse; contemporary. Landscape painter. Mention honourable; Medal, 3d class, 1884. Works: Under the Apple-Trees, Cross-Road (1876); Vineyards near Toulouse, Gate of the Louvre (1878); Arab Garden in Morocco (1879); Heaths in Bloom near Fontainebleau, Fountain of Touare (1880); Spring in a Park (1881); Entrance to the Canal of Giudecca, Autumn Morning (1882); Quay of the Slavonians in Venice at Twilight, Night in Venice (1883); Entrance to Grand Canal, Statue of Colleone at Venice (1884); Gardon River, Rocks of Malpas (1886).

YEAMES, WILLIAM FREDERICK, born at Taganrog, South Russia, December, 1835. History and genre painter; taken by his father, British Consul at Taganrog, to Italy in 1842–43; studied in Dresden from 1843 to 1848, when he became a pupil in London of J. S. Westmacott and of George Scharf; in 1852 went to Florence, and studied two years under Professor Pallastrini and Raffaelle Buonajuti; later studied in Rome, and returned to England in 1858. Exhibited at Royal Academy, in 1859, The Staunch Friend;

elected an A.R.A. in 1867, and R.A. in 1878. Works: Meeting of Sir Thomas More with his Daughter (1863); La Reine Malheureuse (1864); The Stepping-Stones, Arming the Young Knight (1865); Queen Elizabeth's Reception of the French Ambassador after St. Bartholomew's Day (1866); Dawn of Reformation (1867); Chimney Corner, Lady Jane Grey in the Tower (1868); Fugitive Jacobite, Alarming Footsteps (1869); Maundy Thursday, Love's Young Dream (1870); Dr. Harvey and Children of Charles I. (1871); Old Parishioners (1872); The Suitor (1875); Last Bit of Scandal (1876); Amy Robsart, Waking (1877); La Brigolante, When did you last see your Father? (1878); Here we go round the Mulberry Bush, Dolce far niente (1881); Prince Arthur and Hubert, March Past, Welcome as Flowers in Spring (1882); Tender Thoughts (1883); Toast of the Kitcat Club, Toots (1884); Prisoners of War in 1805, Dessert (1885); Malvina, Catastrophe (1886). — Meynell, 116; Art Journal (1874), 97; Portfolio (1871), 81.

YELLAND, RAYMOND D., born in London in 1848, and brought to America in his third year. Landscape painter, pupil of the National Academy and of William Page, Wilmarth, and Brevoort in New York. Elected an A.N.A. of the California Art Association in 1874, and assistant director of the School of Design in 1877. Studio in San Francisco. Works: Half-Moon Beach —Gloucester Harbour; Seal Rocks—Golden Gate, San Francisco; Point Bonita from Point Lobos—Golden Gate (1882); Mt. Hood from White River Cañon—Oregon (1883); Cypress Trees at Monterey—California (1884); Seal Rocks—San Francisco (1886).

YELLOWSTONE, CAÑON OF THE, Thomas *Moran*, Capitol, Washington. Painted in 1872.—Scribner's Mag., v. 499.

YEOMAN OF THE GUARD, Sir John Everett *Millais*, Mrs. Henry Hodgkinson, London; canvas, H. 4 ft. 8 in. × 3 ft. 9 in. A life-size, three-quarters length figure of one of the Queen's Yeomen of the Guard in his state uniform of scarlet, embroidered with black and gold, with medals and clasps upon his breast, a baldric across his shoulder, a white ruff around his neck, and the official cap of black velvet on his head. The old man, a veteran of Waterloo, sits upright in his chair, holding in his right hand his staff of office and in his left a folded paper containing his last orders. Royal Academy, 1877; Exposition universelle, Paris, 1878; Fine Art Society, London, 1881; Grosvenor Gallery, 1886. Never engraved. Etched by Paul Rajon for Cyclopedia of Painters and Paintings, 1887.

YEWELL, GEORGE HENRY, born at Havre-de-Grace, Md., Jan. 20, 1830. Landscape and still-life painter, pupil of Thomas Hicks in New York, and of Couture in Paris. Lived several years in Rome. Elected N.A. in 1880. Studio in New York. Works: Venice (1871); First Communion, Country Girl (1872); Senate Chamber—Interior of Ducal Palace (1877); Carpet Bazaar—Cairo, Mosque of Kait-Bey—Cairo (1878); Oriental Bric-à-Brac, Pulpit in S. Marco — Venice (1879); Village Street in Umbria—Italy (1880); Old Houses near Titian's Birthplace (1882); On the Bolton Road—Lake George, Portrait of Alexander Mitchell (1883); In the Studio (1884); Entrance to Old Slave-Market in Cairo (1885); New Cordial, Old Music (1886); Young Monk (1886), William Walter Phelps.

YKENS, FRANS, born in Antwerp, baptized April 17, 1601, died there, probably in 1693. Flemish school; still-life painter, pupil of Osias Beert; travelled in France about 1629, and became master of the guild at Antwerp in 1630; lived also in Brussels about 1665–67. Works: Flower-Piece, Museum Plantin-Moretus, Antwerp; Garland around Madonna, St. James's, ib.; Still-Life (1636), Ghent Museum; Fruit-Piece, Berlin Museum; Festoon of Fruits (1652), Carlsruhe Gallery; Bouquet, Vienna Museum; Game and Fruit, Madrid Museum.—Rooses (Reber), 431; Van den Branden, 1130.

YKENS, PEETER, born at Antwerp, baptized Jan. 30, 1648, died there shortly after July, 1695. Flemish school; history and portrait painter, son and pupil of Jan Ykens (1613–79, sculptor and painter); master of the guild in 1673, dean in 1689. Works: St. Catharine disputing with the Philosophers (1684), Two Portraits (1690, 1693), Museum, Antwerp; Last Supper (1687), St. Andrew's, ib.; Portrait of Canon Emanuel van Horenbeeck, St. James's, ib.; Christ giving the Keys to St. Peter (1690), Church at Wommelghem; Christ appearing to the Husband of St. Elizabeth of Hungary, Two Episodes in Life of St. Francis Xavier, St. Mary's Hospital, Mechlin; Christ appearing to St. Theresa, Lille Museum. His sister, Catharine (born in February, 1659), was a flower and fruit painter, pupil of her father, and master of the guild in 1688. In the Madrid Museum are by her a Festoon of Flowers and Fruits, and a Garland, both around small landscapes. His son, Jan Peeter (born in 1673), was also a good painter.—

Cat. du Mus. d'Anvers, 548; Rooses (Reber), 431; Van den Branden, 951, 1146.

YON, EDMOND CHARLES, born at Montmartre, Paris, Feb. 2, 1836. Landscape painter, pupil of Lequien. At first practised wood engraving, but since 1875 has painted many charming views from the environs of Paris.

Medals: 3d class, 1875; 2d class, 1879; L. of Honour, 1886. Works: Two Views near Montereau (1875); Branch of the Marne, Seine near Gravon (1876); Before the Rain (1878); Banks of the Marne (1879); Canal of La Villette, Isle-les-Villenoy on the Marne (1880); Villerville, Marsh of Cricquebœuf (1881); River Eure (1882), Luxembourg Museum; San Marco (1882); The Squall (1883); The Dune, Mouth of the Dive (1884); The Meuse at Dordrecht (1885); Frog Fishers, The Carp Hole (1886). —Bellier, ii. 728.

YORICK AND THE GRISETTE, Gilbert Stuart *Newton*, National Gallery, London; canvas, H. 2 ft. 5½ in. × 1 ft. 10½ in. Interior of a hosier's shop. Yorick purchasing gloves, the beautiful grisette measuring them one by one across his hand (Sterne's "Sentimental Journey"). Royal Academy, 1830. Vernon Collection. Engraved by W. Watt; H. Bourne.

YOSEMITE VALLEY, Albert *Bierstadt*, Lenox Library, New York. Painted in 1866. Bierstadt painted also Looking down the Yosemite (1865), W. H. Crosby, New York; and Domes of the Yosemite, an almost panoramic picture, formerly owned by Le Grand Lockwood.

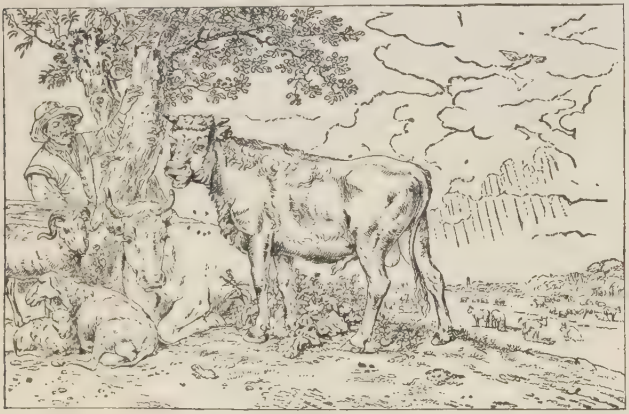
By Thomas *Hill*, Charles Crocker, San Francisco. Painted in 1871; Philadelphia Exhibition, 1876.

YOUNG BULL, Paul *Potter*, Hague Museum; canvas, H. 8 ft. × 12 ft.; signed, dated 1647. The young bull, brownish-red with patches of white, standing on rising ground under a tree, beside which a cow and a ewe and her lamb are lying down, and a ram is standing; behind a fence is a herdsman, with one hand on the tree, looking at the bull; background, a Dutch dairy farm, with cattle. A masterpiece; the animals, of life-size, appear to live and breathe. Sold in Fabricius Collection, Haarlem, in 1749, for 630 florins; carried to Paris; returned in 1816. Engraved by Le Bas; Couché; Battard; etched by Denon.—Smith, v. 118; Ch. Blanc, École hollandaise; Réveil, xi. 789.

YOUNG, EDUARD, born in Prague in 1823. Genre and landscape painter, pupil in Munich of Piloty in 1864, having first studied at Linz, Upper Austria, and in Vienna, then (1855) in Munich, and been instructor in drawing of King Frederick VII. in Copenhagen, where he received the great

gold medal and the title of professor. Medal, Vienna, 1873. Works: Girl on the Alp; Smugglers; Wedding Procession in the Mountains; The Best Shot; Prize Bull; Return from Rural Festival.—Müller, 570.

YOUTH, FOUNTAIN OF, Lucas *Cranach*, elder, Berlin Museum; wood, H. 4 ft. × 6 ft.; signed, dated 1546. In the centre a water-basin, from which rises a fountain with a statue of Venus and Love; on one side old men are bringing, on waggons, wheelbarrows, and stretchers, their aged and ugly wives, and dumping them into the water-basin, on the opposite side of which they are emerging as young and comely maidens, who are led away by knights to a tent where a feast and a dance await them. —Schuchardt, ii. 18; Jul. Meyer, D. königl. Mus. Gemälde, 99.



Young Bull, Paul Potter, Hague Museum.

YSENDYCK, ANTONIUS VAN, born in Antwerp, Jan. 26, 1801. History, genre, and portrait painter, pupil of Mattheus van Brée; obtained the grand prize in 1823, spent four years in Italy and ten years in Paris; became director of the Academy at Bergen in 1840. Member of Amsterdam (1828) and Antwerp (1829) Academies. Medals: Paris, 1840; Brussels, 1842. Order of Leopold. Works: Ecce Homo (1828); Group from the Deluge, Italian Robber Scene (1830); Sons of Roman Mother (1832); Jealousy (1833); Charity (1840); Christ and the Children; Judith praying before her Deed. —Cotta's Kunstbl. (1831, 1832); Immerzeel, iii. 255.

YUNK, ENRICO, born in Turin about 1849, died in Pisa, Nov. 18, 1878. Genre painter, pupil of Turin Academy, then in Paris of Gérôme and of Picot; after his return painted chiefly rural scenes, went to Constantinople, afterwards to Spain and settled in Rome, but soon left for Cairo and finally moved to Pisa. Works: Canavese Nurse, Canavese Washerwoman; Scenes from Turin Theatre.—L' Illustr. italiana (1878), No. 48.

YVON, ADOLPHE, born at Eschwiller, Lorraine, Feb. 1, 1817. History and portrait painter, pupil of Delaroche. Went to Russia in 1843 and was sent to the Crimea to paint the incidents of the war. Medals: 1st class, 1848; 2d class, 1855; of honour, 1857; 2d class, 1867; L. of Honour, 1855; Officer, 1867. Professor at the École des B. Arts. Works: Christ driving out the Money Changers (1845); Punishment of Judas Iscariot in Hell (1846); Battle of Koulikoro in 1378 (1850); Fallen Angel, Party of Ladies (1852); First Consul descending Mt. St. Bernard (1853), Palace of Compiègne; Marshal Ney during Retreat from Russia (1855), Capture of the Malakoff (1857), Gorge of the Malakoff, Curtain of the Malakoff (1859), Versailles Museum; Battle of Solferino, Portrait of the Prince Imperial (1861); Portrait of Napoleon III. (1868), W. T. Walters, Baltimore; From Solferino (1863), Battle of Inkerman (1867), Genius of America (H. 22

ft. × 35 ft.), Small Replica (1867), A. T. Stewart Collection, New York ; Street in Constantinople, State Secrets (1873) ; Countess of Caen, Caen Museum ; Charge of Cuirassiers at Reichsoffen (1875); Christian Legend (1882).—Bellier, ii. 729 ; Perrier, Études ; Larousse ; Hamerton, French Painters.

ZACHARIAH, *Michelangelo*, Sistine Chapel, Rome ; fresco on ceiling.

ZACHARIE, PHILIPPE ERNEST, born at Radepont (Eure) ; contemporary. Figure painter, pupil of Guillemet and Morin. Medal : 3d class, 1883. Works : Un vieux bouquiniste (1875) ; Field Flowers, Evening of Epiphany (1876) ; Punishment of Caiaphas (1877) ; Good Samaritan (1878) ; St. Jerome, Woman with Pigeons (1883) ; Irene and Sebastian (1884) ; Evening in the Grove (1886).

ZACHO, CHRISTIAN, born near Grenaa, Denmark, March 31, 1843. Landscape painter, pupil at Aarhus of the animal painter Goldberg (born in 1807), then of the Copenhagen Academy ; began to exhibit in 1865, went to Italy in 1872, and visited Paris in 1875–76, and again in 1878. The winter of 1881–82 he spent at Mentone. Medal : Copenhagen, 1884. Works : First Snow in Brittany (1881), Copenhagen Gallery ; Woodland Scene, Coast Promenade near Copenhagen (1881) ; View in Deer Park (1882).—Sig. Müller, 373.

ZACHTLEVEN. See *Saft*-Leven.

ZAGANELLI, FRANCESCO, of Ravenna, born at Cotignola latter half of the 15th century, died after 1518. Bolognese school. Sometimes called Francesco da Cotignola. Pupil of Rondinello, but also connected with school of Palmezzano. His Madonna and Saints, Brera, Milan, dated 1505, shows little talent ; but his St. Sebastian of 1513, Constabili Gallery, Ferrara, and his Madonna with portraits of the Pallavicini family of 1518, in the Church of the Nunziata, near Parma, show greater skill in arrangement and better drawing. In the Berlin Museum is an Annunciation (1509). Francesco had a brother Bernardino, sometimes called Bernardino da Cotignola, who was probably his assistant, with no claim to rank as an independent artist.—C. & C., N. Italy, i. 596 ; Ch. Blanc, École bolonaise ; Siret, 566.

ZAHRTMANN, KRISTIAN, born at Rönne, Denmark, March 31, 1843. Genre and portrait painter, pupil of Copenhagen Academy in 1864–68 ; went to Italy in 1875, studying in Rome and Siena until 1878, and again in 1882 on his way to Greece, whence he returned in 1884. Medal : Copenhagen, 1873. Works : Leonore Christine in Prison (1871) ; Christian II. and Sigbrit settling Accounts, Scene at Court of Christian VII. (1873) ; Leonore Christine leaving her Prison (1874) ; Roman Fruit Shop, Abbate Asleep (1876) ; Sabine Woman by Child's Cradle (1877) ; Orange Harvest, The Wise and Foolish Virgins, Fruit-Vender of Amalfi (1878) ; Flower Girl of Florence (1880) ; Leonore Christine at Maribo Convent, Death of Queen Sophie Amalie (1882), Copenhagen Gallery ; Scene from Rome's Period of Decline ; Women carrying Lime (1883) ; Italian Family Scene.—Sig. Müller, 378.

ZAMACOIS, EDUARDO, born at Bilbao in 1842, died in Madrid, Jan. 14, 1871. Genre painter, pupil at Bilbao of Balaco, then of Madrid Academy under Federico de Madrazo, and in Paris of Meissonier ; treated seventeenth century subjects with great success. Medals : Paris, 1867 ; Munich, 1870. Works : Enlisting of Cervantes, Diderot and d'Alembert (1863) ; Conscripts in Spain (1864) ; Entrance of the Toreros (with Vibert), First Sword (1866) ; Buffoon of the Sixteenth Century, Indirect Contribution, Jester of the Sixteenth Century (1867) ; Good Pastor (1869) ; Platonic Love, Education of a Prince (1870). Works in United States : Faust and Marguerite, H. P. Kidder, Boston ; Waiting for an Audience, R. C. Taft, Providence ; Rival *Confessors* (1868), J. J. Astor, New York ; Message, M. Graham, ib.; Costume Shop, T. R. But-

ler, ib.; Return to the *Convent* (1869), R. L. Cutting, ib.; Minion of Henry III., Fletcher Harper, ib.; The Suitor, C. P. Huntington, ib.; Door of Mosque, M. K. Jesup, ib.; Antechamber, Hunter in the Forest, D. O. Mills, ib.; Disputed Game, W. Rockefeller, ib.; Puzzled Musician, C. S. Smith, ib.; Court Jester (1867 ?), Levying Contributions, J. H. Stebbins, ib.; Court Jesters in Antechambers (1867), Begging Monk (1877), A. T. Stewart Collection, ib.; Strolling Players, J. T. Martin, Brooklyn; Too

St. Zanobius Raising a Dead Child, Ridolfo Ghirlandajo, Uffizi, Florence.

much Crimson!, Useless Cavalry Boot, Trooper attaching his Spurs, Mrs. W. P. Wilstach, Philadelphia; Armourer's Shop, Mrs. T. A. Scott, ib.; Gardener, W. B. Bement, ib.; Decoration, Fairman Rogers, ib.; Occupation of Spain by the French in 1812 (1866), W. T. Walters, Baltimore; Refectory of the Trinitaires at Rome (1868), Lucius Tuckerman, Washington; Spanish Notary, Judge G. Hoadley, Cincinnati; Morgan Sale, New York, 1886, Singing Lesson (1866), $5,300, Charles Crocker, San Francisco.—Art Journal (1871), 88; Gaz. des B. Arts (1867), xxii. 532; (1868), xxv. 19; (1869), ii. 10; (1870), iv. 49; La Ilustracion (1871); Larousse, xv. 1451.

ZAMPIERI. See *Domenichino.*

ZANOBIUS, ST., BURIAL OF, Ridolfo *Ghirlandajo*, Uffizi, Florence; wood, figures life-size. The body carried by six bishops from S. Lorenzo, where it was first buried, to S. M. del Fiore; in passing the Piazza di S. Giovanni, a dead elm, which the coffin happens to touch, revives and puts forth leaves again. Painted about 1512 for brotherhood of S. Zanobi, Florence. One of Ridolfo's best pictures.—Vasari, ed. Mil., vi. 537; C. & C., Italy, iii. 527; Lasinio, i. Pl. 53.

ZANOBIUS, ST., RAISING A DEAD CHILD, Ridolfo *Ghirlandajo*, Uffizi, Florence; wood, figures life-size. Bishop Zanobius kneeling in the street in the attitude of prayer, surrounded by a wondering crowd; in foreground, the child reviving; at left, the mother and other women kneeling. Painted about 1512 for brotherhood of S. Zanobi, Florence. Masterly in drawing, modelling, chiaroscuro, and warm and rich in colour.—Vasari, ed. Mil., vi. 537; C. & C., Italy, iii. 527; Lasinio, i. Pl. 52.

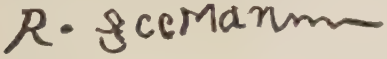
ZARA, SIEGE OF, *Tintoretto*, Palazzo Ducale, Venice; canvas, H. 15 ft. × 13 ft. "A mere battle-piece, in which the figures, like the arrows, are put in by the score. There are high merits in it, and Tintoret may possibly have made the sketch for it."—Ruskin, Stones of Venice, iii. 395; Ch. Blanc, École vénitienne.

ZARATO or ZAROTTO. See *Morto* da Feltre.

ZEEGELAAR, GERRIT VAN, born at Loenen, near Utrecht, July 16, 1719, died at Wageningen, June 24, 1794. Genre and portrait painter; worked probably at

Utrecht, and about 1773 at Amsterdam. He was a deaf-mute. Works: Peasant at Luncheon, Mother nursing Child, Städel Gallery, Frankfort.—Kramm, vi. 1899.

ZEEMAN, REINIER, born in Amsterdam about 1612, died there after 1663. Dutch school; marine painter; real name Remigius Nooms; called Zeeman because in his youth he was a sailor. He visited France (about 1650) and England, and later is said to have resided long in Berlin. Occasionally painted architecture pieces, but represented especially well all kinds of vessels and the waves of the sea. Works: View of the Ancient Louvre, Louvre, Paris; Naval Battle near Leghorn in 1653, View of Amsterdam, Amsterdam Museum; Calm Sea, Rotterdam Museum; Calm Sea with Boats and Fishermen (2), Berlin Museum; Two Men-of-War, Cassel Gallery; Italian Coast View (1659), Brunswick Gallery; two Seaports, Copenhagen Gallery; Seaport (1663), Schwerin Gallery; Marine, Seaport, Landscapes (2), Stockholm Museum; Storm at Sea, Marine View with many Vessels, Stuttgart Museum; Vessels and Harbour, Vienna

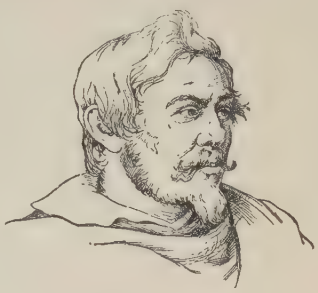


Museum.—Ch. Blanc, École hollandaise; Immerzeel, iii. 258; Kramm, vi. 1898; Kugler (Crowe), ii. 495; Nagler, Mon., v. 422; Riegel, Beiträge, ii. 355.

ZEEUW, MARINUS DE. See *Marinus* van Roymerswale.

ZEGERS or ZEGHERS, DANIEL. See *Seghers*.

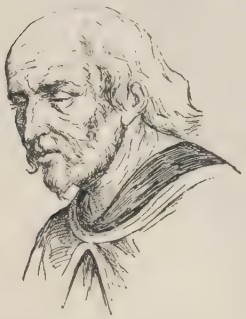
ZEGERS (Seghers), GEERAARD, born in Antwerp, baptized March 17, 1591, died there, March 18, 1651. Flemish school; history and genre painter. Said to have studied under Hendrik van Balen and Abraham Janssens; master of the guild in 1609. Really formed himself in Rome, where he was sent by two rich merchants, Goetbenck, and studied particularly the works of Caravaggio and Manfredi. For a time employed at the court of Madrid by Philip III. Returned to Antwerp in 1620. Friend of Rubens and of Van Dyck, who painted his portrait. Works: Christ with Martha and Mary, Madrid Museum; St. Francis in Ecstasy, Louvre; Adoration of the Magi,



Toulouse Museum; Descent from the Cross, Dijon Museum; St. Jerome, Lille Museum; Christ at the Pillar, St. Michael's, Ghent; Christ healing the Blind, Raising of Lazarus, St. Lievin raising a Woman, Martyrdom of St. Lievin, Cathedral, ib.; Adoration of the Magi (1630, masterpiece), Notre Dame, Bruges; Marriage of the Virgin (masterpiece), St. Louis of Gonzaga, Ecstasy of St. Theresa, Resurrection, St. Clara, Virgin with the Rosary, St. Norbert, Museum, Antwerp; St. Francis of Assisi, Cathedral, ib.; Holy Family, St. Andrew's, ib.; Adoration of the Magi, Christ appearing to Magdalen, St. James, ib.; Erection of the Cross, St. Charles Borromeo's, ib.; Repast of the Gods, Abduction of Europa, Brunswick Gallery; Beheading of St. Dympna, Schleissheim Gallery; Madonna (2), Hagar and Ishmael, Holy Family (2), Triumph of Silenus, Museum, Vienna; Adoration of Magi, Liechtenstein Gallery, ib.; Madonna in Glory, Uffizi, Florence.—Ch. Blanc, École flamande; Cat. du Mus. d'Anvers, 554; Immerzeel, iii. 33; Kramm, v. 1509; Kugler (Crowe), ii. 293; Michiels, viii. 411; Rooses (Reber), 264; Van den Branden, 879.

ZEITBLOM, BARTHOLOMÄUS, flourished in Ulm, 1484–1517. German school; history and portrait painter, and the most eminent master of the school of Ulm; at first studied engraving under Schongauer, then painting under Schühlein, whose daughter he married in 1483. Although influenced by the school of Franconia, he developed an individual style. We find in

his pictures heads pure and truthful in expression, natural flesh tones, a deep glow of colour, and careful execution, together with a serious, often grand conception. Works: Altar Wings (1488), Altarpiece (1497), Archæological Union, Stuttgart; Altarpiece (1490–95), Stuttgart Museum; Four Scenes from Legends of St. Valentine, Two Saints, Pope Alexander (1504), Augsburg Gallery; St. Peter, The Holy Handkerchief, Berlin Museum; Altar Wings with Saints (2), Priest at the Altar raising the Host, Carlsruhe Gallery; St. Lawrence, Darmstadt Museum; Visitation of Mary, SS. Magdalen and Ursula, Fürstenberg Gallery, Donaueschingen; St. Catharine, Gotha Museum; St. Margaret, St. Ursula, St. Bridget, Old Pinakothek, Munich; St. Ann and other Female Saints, Mary and St. John, Pietà, Germanic Museum, Nuremberg; The Manna of the Old and New Testament, Schleissheim Gallery; Eight Scenes in Life of Mary the Virgin, Hohenzollern Museum, Sigmaringen; St. Jago de Compostella, St. Gall Museum; Annunciation, St. John Baptist (2), Visitation of Mary, Bishop Valentine of Terracina raising a dead Boy, St. Gregory the Great, Nativity (about 1470), Pictures of Saints (6), Stuttgart Museum; Male and Female Portrait, Liechtenstein Gallery, Vienna.—Ch. Blanc, École allemande; Dohme, 1i.; Grüneisen & Mauch, Ulm's Kunstleben, 42; Kugler (Crowe), i. 145; Schnaase, viii. 423; W. & W., ii. 111.



ZELGER, JOSEF, born at Stanz, Switzerland, in 1812. Landscape painter, pupil at Geneva of Diday; is very successful in representing the grandeur of Alpine nature; execution minute, colouring somewhat cold. Works: View near Emmatten, Ruins of Castle Unspunnen (1858), Berne Museum; View in Canton Unterwalden, Neuchatel Museum; In Albula Pass, View near Lucerne, Zürich Gallery.—Nagler, xxii. 255.

ZELLER, KONRAD, born at Hirslanden, near Zürich, in 1807, died about 1857. German school; genre painter, pupil of Léopold Robert in Rome, whither he went in 1832, having for years practised as an amateur. Works: Girls at the Bath, Shepherd Family in the Campagna, Highborn Visitor, Zürich Gallery; Saltarello in Villa d'Este near Tivoli (1840), Female-Head (1851), Leipsic Museum; Festival of St. Annunziata near Rome (1846). — Cotta's Kunstbl. (1843–46).

ZELOTTI, GIAMBATTISTA, born in Verona about 1532, died about 1592. Venetian school; educated in the school of Antonio Badile, where he was a fellow-pupil and friend of Paolo Veronese. Called by Vasari, Battista Farinato, whence some have supposed him of kin to Paolo Farinato. Vasari also numbers him among the pupils of Titian. He was a man of genius, full of ideas and of imagination, and a worthy rival of Paolo Veronese, with whom he worked much in collaboration, especially in fresco painting, in which he excelled; but he was without ambition or confidence in himself, and died obscure and miserable. Among his frescos, those in the Palazzo Ducale, which have been attributed to Paolo Veronese, and those in the Library of St. Mark are the best. Of his pictures in oil, The Conversion of St. Paul, and the Miraculous Draught of Fishes, Vicenza, Duomo, are much admired.—Ch. Blanc, École vénitienne; Vasari, ed. Mil., vi. 595; Burckhardt, 749, 750, 754.

ZENALE, BERNARDINO, born at Treviglio (?) in 1436, died in Milan, Feb. 10, 1526. Lombard school; real name Bernardino Martini. Disciple of Vincenzo

Foppa, the elder, and partner of Buttinone, with whom he generally painted in common. A few pictures are ascribed to him alone, as Madonna in the Ambrosiana, Virgin with Saints and Kneeling Duke and Duchess Sforza, in the Brera (1494–96), and Annunciation in the Casa Borromeo, Milan; but Lermolieff says there is no authenticated picture by him in existence. After 1501 he gave most of his time to architecture. In 1515 he became architect of Santa Maria sopra San Celso, and in 1519 of the Duomo, Milan. He wrote a treatise on perspective in 1524.—C. & C., N. Italy, ii. 33; Vasari, ed. Le Mon., vii. 127; xi. 271; Burckhardt, 608; Ch. Blanc, École milanaise; Lübke, Gesch. ital. Mal., i. 489; Lermolieff, 459.

ZEPPENFELD, VICTOR, born at Greiz, Reuss-Greiz, in 1834. Genre painter, pupil in Hamburg of Gensler, then studied in Munich and under Jordan in Düsseldorf, whence he visited Germany, Switzerland, and North Italy. Works: Morning before Riflemen's Festival: Grocery Shop; Recovery; Blind Musician; At the Post-Office; Mouse-Trap Seller; Summer Theatre; Silver Wedding; Kaulbach's Arrival in Olympus, A Burial (1871), Kunsthalle, Hamburg. —Müller, 571.

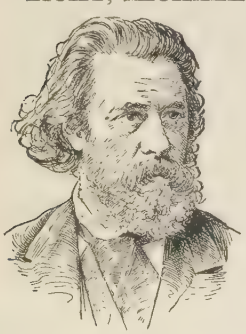
ZEUXIPPUS. See *Zeuxis*.

ZEUXIS, one of the most famous of Greek painters, native of Heraclæa (probably the Pontic), latter part of 5th century B.C. Ionic school. Called Zeuxippus by Socrates in the Protagoras of Plato (Brunn, ii. p. 77). It is uncertain whether his master was Demophilus of Himera or Neseas of Thasos, but he probably owed more to Apollodorus, who was at the height of his reputation when Zeuxis went to Athens, than to either of them. Pliny says (xxxv. 36 [61]) that Zeuxis entered the doors of art which had been thrown open by Apollodorus, and Apollodorus himself complained in verse that Zeuxis had robbed him of his art. His characteristics were close imitation of nature and sensuous charm. In his works the highest standard of human beauty was reached, and the closest representation of those objects in nature which are incapable of an ideal representation. But, according to Aristotle (Poët., vi. 5), they were wanting in character, or that which elevates the moral sentiments. His Helen, in which were combined the physical charms of the five most beautiful virgins of Crotona, was celebrated as the embodiment of the perfection of female loveliness. It was consecrated in the Temple of Juno in that city, but it was probably carried to Rome, as Pliny mentions a Helena by Zeuxis in the Portico of Philip. Other pictures mentioned by Pliny (l. c.) are: The Infant Hercules Strangling the Serpent in presence of Amphitryon and Alcmena, probably the same as the Alcmena which the artist gave to the people of Agrigentum, after he had arrived at the conclusion that there was no price large enough to set on his works; A Jupiter Enthroned surrounded by the other Deities; A Marsyas Bound, preserved in the Temple of Concord, Rome, supposed to have been similar in design to a picture found at Herculaneum; a Pan, which he gave to King Archelaüs of Macedonia, whose palace at Pella he decorated; and a Penelope. Lucian describes (Zeuxis, 3) also his picture of the Centaur Family or Hippocentaur, a female centaur suckling her young in the foreground, with the male in the background holding up a lion's whelp to frighten the little ones. Lucian saw only a copy of this picture, the original having been lost in a vessel off Cape Malea on its way to Rome, whither Sulla had sent it from Athens. An engraved gem in the Florentine Museum is supposed to have been copied from it. A picture of Eros crowned with Roses is mentioned by the scholiast to Aristophanes, a Menelaus by Tzetzes, and a Boreas or Triton by Lucian (Timon, 54), as among the works of Zeuxis. That Zeuxis elaborated his paintings with great care may be inferred from his reply to Agatharcus, who boasted of the ease and speed with which he worked:

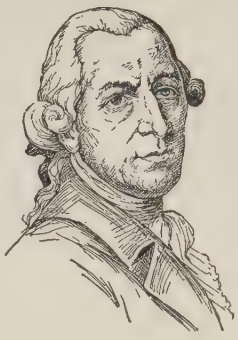
"I confess I take a long time to paint; but I paint works to last a long time" (Plut. Per., 13, De Amic. Mult., 5). Pliny relates (l. c.) that Zeuxis, having entered into a pictorial contest with Parrhasius, painted some grapes so naturally that the birds were attracted to them. Elated with his success, he haughtily demanded that the curtain should be drawn aside from his opponent's picture in order that he might see it, but was obliged to admit his defeat when he found that the curtain itself was Parrhasius's picture. Zeuxis afterwards painted a boy carrying grapes, when the birds pecked at them as before. This vexed him greatly, and he exclaimed: "I have painted the grapes better than the child, or the birds would have been afraid of him" (Pliny, l. c.). Festus relates (s. v. Pictor) that Zeuxis met his death by choking with laughter at a picture of an old woman he had just painted, but the time of his decease is unknown.

ZEVIO, STEFANO DA. See *Stefano* da Zevio.

ZICHY, MICHAEL VON, born at Zala, Hungary, in 1827. History and genre painter, pupil of Vienna Academy and of Waldmüller, on whose suggestion he was called to St. Petersburg to instruct one of the grand duchesses; left the Russian court in 1850, but returned there in 1856 and became court painter in 1859; moved to Paris in 1874. Works: The Prisoner (1847); Wounded Knight at Communion; Closing the Coffin; Descent from the Cross; Life-Boat; Empress Elizabeth beside Deák's Coffin, Pesth Museum; The Weapons of the Demon of Devastation (1878).—Kunst-Chronik, xiv. 180; Müller, 572.



ZICK, JANUARIUS, born in Munich in 1733, died at Ehrenbreitstein in 1812. German school; history and genre painter, son of Johann Zick (1702–62), pupil of his father and of Munich Academy; went in 1757 to Basle, where he painted pictures in Rembrandt's manner, and in 1758 was in Rome, where he is said to have studied under Raphael Mengs; having visited France, he settled at Coblentz in 1761, and became court painter to the Archbishop of Trêves in 1764. Works: Old Scholar Reading, Bamberg Gallery; two Genre Scenes with Fauns, etc., Artist's Portrait, Gallery, Coblentz; Four Evangelists, St. Castor's, ib.; Trinity, Hospital Church, Mannheim; Magdalen Repentant, Wiesbaden Gallery. In fresco: Justice, etc., Aurora, etc., Four Evangelists, Royal Palace, Coblentz; Washing the Disciples' Feet, Marriage at Cana, St. Florin's Stift, ib.; Jupiter, etc. (1789), Royal Palace, Mentz. — Ch. Blanc, École allemande.



ZIÉGLER, JULES, born at Langres (Haute-Marne), March 16, 1804, died in Dijon, Dec. 29, 1856. History and portrait painter, pupil of Ingres in Paris; visited Italy and Germany, allied himself to Cornelius in Munich, and devoted himself especially to fresco painting. After his return he painted historical subjects and portraits; subsequently executed the wall paintings in the Madeleine, for which he was made Officer of the Legion of Honour in 1838. Appointed director of the Museum at Dijon in 1852. His pictures lack expression and deep feeling, but they are excellent in drawing and colour. Works: Venice at Night (1831); Giotto in Cimabue's Studio (1833), Bordeaux Museum; Death of Foscari (1833), Henri IV. and Marguerite de Valois, Arras Museum; Prophet Daniel (1838); The Dew spreading its Pearls on the Flowers (1844); Jacob's Dream (1847); Judith at the Gates of Bethulia (1847),

Lyons Museum; Charles V. having prepared his Funeral receives a Portrait representing him at the Ceremony (1848); Summer Shower (1850), Bordeaux Museum; Peace of Amiens (1853), City Hall, Amiens; The Republic, Lille Museum; St. George slaying the Dragon, Nancy Museum; Daniel in the Lions' Den, Moonlight at Venice, Nantes Museum; Louis XIV. receiving at Fontainebleau the Apology made in the Name of Pope Alexander VII. by Cardinal Chigi, portraits of Philippe VI., John II., Charles II. of France, and others, Versailles Museum.

J. Ziegler

—Bellier, ii. 730; Meyer, Gesch., 359, 361; Ch. Blanc, École française; Kunstlb. (1851–57); Larousse.

ZIEM, FÉLIX, born at Beaune (Côte d'Or), Feb. 25, 1821. Architecture and marine painter, pupil of Art School at Dijon; travelled in 1845–48 in Southern France, Italy, and the East. His pictures, particularly his views of Venice, have won for him a world-wide reputation. Medals: 3d class, 1851, 1855; 1st class, 1852; L. of Honour, 1857; Officer, 1878. Works: View of the Bosphorus (1849); Evening in Amsterdam, Hut near The Hague (1852); View of Venice (1852), Luxembourg Museum; Interior of Marseilles Harbour, Venice at Evening (1853); Festival at Venice (1854); View of Antwerp (1855); The Golden Horn at Constantinople, St. Mark's Place in Venice (1857); Views of Constantinople (2), Sunset (2, 1859); Triptych with St. Mark's Place, Bridge of Sighs, and Doge's Palace (1861); Pilgrims embarking for Mecca, View of Tripolis (1863); Cleopatra in Upper Egypt (1865); Venice after Rain, Stamboul at Sunset (1866); Bucentaur adorned for Ceremony of Doge's Marriage with the Adriatic, Beheading of Carmagnola (1867); Party of Pleasure at Venice, View at the Old Port of Marseilles (1868); Doge's Palace in Venice, Ravené Gallery, Berlin; do., and Marine, Luxembourg Museum; Banks of the Amstel—Holland, Bordeaux Museum; View of Quai Saint-Jean at Marseilles, Marseilles Museum; Sunset, Montpellier Museum. Works in United States: Sweet Waters near Constantinople, T. Wigglesworth, Boston; Venice, W. Richmond, Providence; do., J. A. Brown, ib.; Constantinople, J. J. Astor, New York; Fête-Day in Venice, William Astor, ib.; Inundation of Piazza S. Marco—Venice, Miss C. L. Wolfe, ib.; Canal Grande, August Belmont, ib.; Dogana, M. Graham, ib.; Morning on the Lagoon, Robert Hoe, ib.; Canal, Israel Corse, ib.; Doge's Palace, R. L. Stuart, ib.; Suburbs of Venice, M. K. Jesup, ib.; Canal Grande, D. O. Mills, ib.; do., H. V. Newcomb, ib.; Shipping at Venice, W. Rockefeller, ib.; Doge's Palace, Quai dei Schiavoni, A. T. Stewart Collection, ib.; Golden Horn with Pilgrims starting for Mecca, Venice by Twilight, C. S. Smith, ib.; Across Canal Grande, J. H. Warren, Hoosac Falls, N. Y.; Venetian Doorway, Entrance to Garden, Fairman Rogers, Philadelphia; Holland (1851), Marseilles (1863), Venice (4, one dated 1863), Tunny Fishing, Morning, Mid-Day (1868), Evening, W. T. Walters, Baltimore; Entrance to Canal Grande, J. W. Garrett, ib.; do., H. L. Dousman, St. Louis; Tyrrhenian Sea, Judge G. Hoadley, Cincinnati; Marriage of the Adriatic, Hurlbut Collection, Cleveland; Arsenal—Venice, Charles Parsons, St. Louis.—Larousse, xv. 1483; Meyer, Gesch., 753; Kunst-Chronik, xvii. 323.

ZIER, VICTOR CASIMIR, born at Warsaw, Sept. 26, 1822. History and portrait painter, pupil of Norblin and Léon Cogniet in Paris, whither he went as early as 1825. With Norblin he decorated in 1858 the Chapel of St. Susanna in St. Roch's, Paris. Works: Magdalen Penitent (1844); Faith, Daniel in Lions' Den (1846); St. Geneviève

(1850); The Virgin and Magdalen (1852); Holy Family (1855); Christ appearing to the Magdalen (1861); St. Francis of Assisi receiving the Stigmata (1863); Ecce Homo (1864); St. Ann instructing the Virgin (1865); Departure from Bethlehem (1867); St. Peter healing the Lame (1868); Christ Entombed (1869); Broken Ears of Grain (1870); Ecstasy of St. Paul (1874); Glorification of St. Leonard (1875); Elizabeth of Hungary driven from her Palace (1877); St. Margaret of Scotland (1878); Flight into Egypt, Morning Dew (1879); Artist's Portrait (1880); Echo bewailing Narcissus (1881); Psyche, Biblis (1882); Slumber of St. Magdalen (1883).—Bellier, ii. 730; Meyer, Conv. Lex., xix. 1041.

ZIERMANN, KARL, born in 1850, died at Berka, near Weimar, Feb. 14, 1881. Genre and landscape painter, pupil of Weimar Art School under Gussow and Baur; won at once reputation with his first picture, exhibited in 1875, and was especially successful in wood interiors, enlivened with characteristic figures. Gold medal, Berlin, 1878. Works: Journeyman afraid of Dog (1875); The Botanist (1878); Broken Pitcher; At the Procession; Barred Passage; Pinch of Snuff; The Caught Fowler; Wood-Choppers.—Kunst-Chronik, xvi. 426; xvii. 497; D. Rundschau, xvii. 313.

ZIESENIS, JOHANN GEORG, born at Copenhagen in 1716, died at Hanover in 1777. German school; portrait painter, pupil of his father; went to Düsseldorf, and in 1764 became court painter to the Elector of Hanover, in which capacity he painted many German princes, among them Frederick the Great. He took Hyacinthe Rigaud for his model. Works: Portraits of William V. of Orange (3), and his Wife, Hague Museum; Male and Female Portrait, Provinzial Museum, Hanover; Princesses of Bavaria (4), Schleissheim Gallery.—Nagler, xxii. 279; Weilbach, 766.

ZIMBRECHT. See *Simbrecht*.

ZIMMER, WILHELM, born at Apolda, Saxe-Weimar, April 16, 1853. Genre painter, pupil of Weimar Art School under Kalckreuth and Hagen; has made a name for himself with his humorous scenes from village life, in which the peasant types are very characteristic. Works: Unsuccessful Sleigh Ride; Jolly Sleigh Ride; Sunday Pleasure in the Country (1876); Potato Harvest in Thuringia; Farm Yard in Thuringia; The Departure (1880); On Furlough (1884); Intermission (1885).—Müller, 573; Illustr. Zeitg. (1875), i. 167; (1877), ii. 416; (1885), i. 513; (1886), i. 481.

ZIMMERMANN, ALBERT, born at Zittau, Saxony, Sept. 20, 1808. Landscape painter, mostly self-taught; studied in Dresden and Munich, became professor at the Milan Academy in 1827, and at the Vienna Academy in 1859. His landscapes, to a certain degree ideal, show grand conception of mountain scenery, masterly execution, and powerful light effects. Member of Munich and St. Petersburg Academies; Bavarian Order of Michael. Works: Jewish Cemetery (1834); Mountain Landscape with Torrent, Rocky Landscape with Centaurs and Leopards (1850), Landscape with Waterfall, New Pinakothek, Munich; Faust and Mephistopheles on the Brocken, Golgotha, Schack Gallery, ib.; Chiem Lake in Storm (1841); View in Tyrol after Storm, do. in Bavarian Highlands, Städel Gallery, Frankfort; Historical Landscape (with Fight between Centaur Women and Lions, by Rahl); Landslide, The High Göll, Morning Dawn on the Gross Venediger, Partridge Hunting, Sunset on Hintersee (1858); Prayer of Miners (1861); View on Ammer Lake, Provinzial Museum, Hanover; Afterglow on Lake Piano (1863); Moonlight on the Weser, The Stony Sea near Berchtesgaden; Lago di Lugano (1869); Biblical Landscape (1871); Spring Landscape with Sheep, Dresden Museum; The Obersee near Berchtesgaden, Stuttgart Museum; Lake Como, R. L. Stuart, New York. His brother and pupil, Maximilian (born at Zittau, July 7, 1811, died in Munich, Dec. 30, 1878), painted landscapes in the style of Ruisdael. Works:

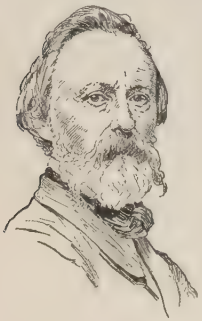
Ammer Lake; Outlook into the Plain; Wood Landscapes (3, 1845, 1848, 1850), New Pinakothek, Munich.—Cotta's Kunstblatt (1834–43); Dioskuren (1860, 1861, 1863); Kunst-Chronik, xiv. 243; Müller, 573; Schack, Meine Gemäldesammlung (1884), 200; Zeitschr. f. b. K., ii. 29.

ZIMMERMANN, CLEMENS VON, born in Düsseldorf, Nov. 8, 1788, died in Munich, Jan. 24, 1869. History and portrait painter, pupil of Düsseldorf Academy under Peter von Langer, whom he followed to Munich in 1808, to continue his studies at the Academy there; obtained the first prize in 1812; visited Italy in 1816, and having been director of the Augsburg Art School in 1817–25, became professor at the Munich Academy. There he executed frescos in the Glyptothek and Pinakothek, after sketches by Cornelius, besides several successful oil paintings; was made director of the Central Gallery in 1846, and visited Italy again in 1856–57 and 1859. Works: Mercury and Argus (1811); Noah's Sacrifice (1812); Theseus and his Mother, Flight into Egypt (1814); Madonna, Farewell of Tobias (1817); Portraits of King Maximilian I. (1820) and of Queen Hortense; Pilgrimage of Italian Peasants to Loretto (1820), New Pinakothek, Munich; Joseph sold by his Brothers (1826); Marriage of St. Catharine (1829); St. Cecilia with Angels (1836); Farewell of Tobias (1837); The Three Theological Virtues (1840); Cimabue finding Giotto (1841), New Pinakothek, Munich; Mars and Venus (1843); Madonna (1846); Assumption (1852); Paul's Expedition to Damascus (1867); Portrait of King Louis I. of Bavaria, Schleissheim Gallery. In fresco: Investiture of Otto von Wittelsbach with the Duchy of Bavaria in 1180, Arcades of Royal Garden, Munich. His son and pupil, Julius, born in Augsburg in 1824, studied also in Rome and Paris, painted at first portraits and genre (Young Musician, 1848), afterwards excellent landscapes in water-colours. Works: On Lake Vierwaldstaedt; Reichenbach Falls; Road to Rosenlaui Glacier.—Andresen, iii. 145; Dioskuren (1869), 59; Kunst-Chronik, iv. 70; Nagler, xxii. 237; Raczynski, ii. 316.

ZIMMERMANN, ERNST, born in Munich, April 24, 1852. History and genre painter, son of Reinhard Sebastian Zimmermann, pupil of his father, then of the Munich Academy under Strähuber and Anschütz and Wilhelm Diez; visited Venice, Paris, and Vienna, and has, since 1879, acquired deserved reputation as a fine colourist. Medals: 2d class, Munich, 1883; Berlin, 1886. Works: Monk mending Violin; Rope Dancers in a Barn; Walk of Young Princess; Scenes from Fishermen's Life on Lake Constance; Travelling Menagerie, Mrs. D. D. Colton, San Francisco; Christ among the Doctors (1879); Game and Fish Seller as Business Friends (1881); Confounded Dice Playing!, Fish Seller (1882); Adoration of the Shepherds (1883), New Pinakothek, Munich; Flute-Player, Madonna in Rose Bower, Christ in House of Lazarus (1884); Tyrolese Wrestlers (1885); Christ and the Fishermen (Jubilee Exhibition, Berlin, 1886).—Müller, 573; Illustr. Zeitg. (1883), ii. 583, 588; Kunst-Chronik, xvii. 306; xviii. 386, 402; xix. 447; xxi. 60; Reber-Pecht, iii. 285; Zeitschr. f. b. K., xv. 191; xix. 132; xx. 52; xxi. 332.

ZIMMERMANN, FRIEDRICH, born at Diessenhofen, Switzerland, in 1823, died in Geneva in 1884. Landscape painter, pupil of Calame in 1852–56. Works: Arolla Glacier in Canton Wallis, White Rock at the Prado near Marseilles, View near Geneva, Berne Museum; Ancasca Valley on Monte Rosa, Langres Museum; On the Engstlen Alp, Turin Gallery; Interior of Oakwood, Duchess of Genoa; View in Berner Oberland, Royal Academy, London.

ZIMMERMANN, REINHARD SEBASTIAN, born at Hagenau, on Lake Constance, Jan. 9, 1815. Genre painter, pupil of Munich Academy, where he was much influenced by Robert Eberle; lived in 1844–45 in Paris as portrait painter, and after visiting England and Belgium returned to Munich in 1847, and attained his first great success in 1850 with the humorous Three Magi, followed by numerous masterly and characteristic genre pieces of brilliant execution. Member of Berlin Academy, 1886. Gold medal, Berlin. Works: Expensive Bill, Peasants at the Castle (1853); Beggar Musicians (1854); Interior in Schleissheim Castle (1856), New Pinakothek, Munich; Vaccination Room (1858); Love Letter (1859), Carlsruhe Gallery; Anniversary in Munich (1861), Cologne Museum; Fisherman's Hut; Newspaper Reader in Tavern Room (1862), New Pinakothek, Munich; Anteroom of a Prince, St. Gall Museum; Quartering of French Soldiers; Circulating Library, Peasant Wedding (1867); Interrupted Game of Cards (1869); Public Dinner; News of Victory (1875); Village Youth as Landwehr, Convent School in Ottobeuern (1879); Before Music Rehearsal (1880); Monk Artists, Quartette, Scene in Village Inn (1881); Monastery Orphanage (2, 1882). Works in United States: Love's Messenger, Betrothal, W. Mason, Taunton, Mass.; Tinker, R. L. Stuart Collection, New York; Politicians, Wine Tasters, John T. Martin, Brooklyn; Musical Rehearsal, Home for Boys, D. W. Powers, Rochester; Sudden Storm, J. W. Bates, Philadelphia; Discussing the War News, J. Carey Coale, Baltimore.—Dioskuren (1860), 365; Müller, 574; Kunst-Chronik, xvii. 305, 596; Regnet, ii. 305.



ZIMMERMANN, RICHARD, born at Zittau, March 2, 1820, died in Munich, Feb. 4, 1875. Landscape painter, brother and pupil of Albert Zimmermann, studied afterwards under Ludwig Richter; went in 1838 to Munich, and afterwards lived for several years in Prague. Gold medal, Berlin. Works: April Landscape (1842), Leipsic Museum; Shipwreck on the Coast at Carolin (1848), Dresden Museum; Potato Harvest (1852), Winter Landscapes (3, 1849, 1853, 1859), New Pinakothek, Munich; Winter Night, Schack Gallery, ib.; View near Rosenheim (1861); Moonlight (1862); Rocky Landscape, Provinzial Museum, Hanover; Fishermen on Coast of North Sea (1863); Cows and Sheep in Ravine; The High Göll; Alpine Snow-Storm, Blacksmith Shop, John T. Martin, Brooklyn. — Cotta's Kunstbl. (1843–48); Dioskuren (1861–63); Kunst-Chronik, x. 439.

La Zingarella, Correggio, Naples Museum.

ZINGARELLA, LA (The Gypsy), *Correggio*, Naples Museum. The Virgin, with an Oriental turban on her head, sitting under a palm, bending over Jesus, who sleeps in her lap; above her, among the branches and clouds, hover cherubs; a rabbit in the grass, whence called Madonna del Coniglio. The Zingarella is commonly supposed to

be a portrait of Correggio's wife. Painted about 1520 (?). Bought from Farnese Collection, Parma (where it was in 1587), with one hundred other pictures, in 1740, by Charles III. of Naples. Much repainted. Several copies. Engraved by Frezza; Rossi; Bernard; Porporati; Toschi; etc.—Meyer, Correggio, 328, 480; Kunst. Lex., i. 000; Landon, Œuvres, viii. Pl. 5.

By *Garofalo* (?), Pitti, Florence; wood, H. 9 in. × 6 in. Half-figure of a woman, with a blue cloth striped with yellow on head, a white dress, and red mantle lined with green; gold chains and jewels on forehead and neck. "Painted without doubt by Boccaccino" (C. & C.).—C. & C., N. Italy, ii. 446.

ZINGARO, LO, born in Venice or at Città di Penna, near Chieti, about 1382, died in Naples in 1455 (?). Neapolitan school; real name Antonio Solario; said to have been a smith and to have become a painter for love of Colantonio del Fiore's daughter; to have studied in Bologna with Lippo Dalmasio, and in Venice, Florence, Ferrara, and Rome, under the Vivarini, Bicci, Galapo, Pisanello, and Gentile da Fabriano. His existence has been doubted, but the pictures attributed to him show the effect of an Umbro-Florentine training. Among them is a Madonna with Saints, Museum, Naples; an altarpiece of the early part of the 16th century. Other pictures in Berlin, Munich, and Naples, which have passed under his name, are now proved to be the work of other artists.—C. & C., N. Italy, ii. 100; Burckhardt, 612; Ch. Blanc, École napolitaine; Lanzi, ii. 5; Lübke, Gesch. ital. Mal., i. 564.

ZIPPER (Cipper), GIACOMO FRANCESCO. German school. Works: Family Concert, Vegetable Market, Group of Fortune-Telling Gypsies, Italian Peasants at a Meal, Mr. Thomas Walesby, London; four pictures in Hampton Court Gallery.—Gaz. des B. Arts (1859), i. 182.

ZO, ACHILLE, born at Bayonne, France, July 30, 1826. Genre painter, pupil of Couture. Conservator of the Bayonne Museum. Medal, 1868; L. of Honour, 1886. Works: Henry IV. of England and the Prince of Wales (1853); Adventurers playing Cards (1855); Gitanos of Monte Sagrado at Granada (1861); Posada San Rafael at Cordova (1863); Blind Man of Porta Doce-Cantos at Toledo (1863), formerly in Luxembourg Museum; Plaza San Francisco at Seville (1865), Marseilles Museum; Tribunal of Moorish Kings at Granada (1868); Evening, Jewess of Morocco (1869); Dream of a Believer (1870); Ambuscade of Gitanos (1874); Siesta, W. Rockefeller, New York.—Bellier, ii. 732.

ZOFFANY, JOHANN, born at Ratisbon about 1733, died in London, Nov. 11, 1810. Real name Zauffely. Portrait painter, pupil in Ratisbon of Speer; went to Rome, where he remained for twelve years. After his return he made an unfortunate marriage, and in 1758 went to England, where at first he assisted the portrait painter Benjamin Wilson; but he attracted the notice of Lord Bute by a portrait of Garrick, and soon acquired reputation; sent to Italy by the king in 1775, he painted there his famous picture, The Tribune of Florence, and in 1778, for the Empress Maria Theresa, the Imperial Family of Tuscany, for which picture he was made a baron. After his return to England he went to India, in 1783, and amassed a great fortune. Member of London, Bologna, Florence, and Parma Academies. Works: Portraits of Earl of Barrymore, King George III., and Queen Charlotte with Family, of Garrick, Foote, and Weston, of all Members of Royal Academy in one picture; Embassy of Hyder Beg (with 100 figures); Cock-Fight; Tiger Hunt; Portrait of Archduchess Maria Christina, Vienna Museum.—Redgrave, 496.

ZOLL, FRANZ JOSEF, born at Möhringen, Baden, in 1772, died at Munich in 1833. History and portrait painter, first instructed by his father, a sculptor and painter, then by his uncle, a fresco painter at Trostenberg, Bavaria, and finally studied at the Munich Academy under Hauber, and Dorner, the elder; painted at first portraits,

then visted Paris and Vienna, and studied two years in Rome. In 1821 he became professor of drawing at the University of Freiburg, and in 1823 director of the gallery and professor at Mannheim. Works: Hercules and Hebe in Olympus, Gallery, Carlsruhe; several Biblical Scenes, Protestant Church, ib.; Resurrection, Church at Möhringen.

ZONA, ANTONIO, born in 1810. History and portrait painter, pupil of Venice Academy; distinguished for the classical style of his paintings, especially his portraits in the manner of the Venetian masters of the 16th century. Lives in Venice. Works: Farewell of Tobias, Annunciation (1844); Raphael instructed by his Father, Titian meeting Paolo Veronese (1862); Liberation of Admiral Pisani (1863); Gone Astray, The Flower Girl Glycera, Our First Italian Queen. — Cotta's Kunstbl. (1844); Dioskuren (1863); Perseveranza (1863).

ZOPPO, MARCO, latter half of 15th century. Bolognese school; pupil in Padua of Squarcione, whom he aided probably in the decoration of the Eremitani. Lived for a time in Venice, painted many altarpieces, and finally settled in Bologna, where he lived until at least 1498. In his earlier efforts he shows a tendency to imitate the stiffness and reflected modelling of brass, but he shows a better art in his Bolognese pictures. Works: Altarpiece, Collegio di Spagna; Crucifix, and Altarpiece, Cappuccini; Pietà and Head of Baptist, S. Giovanni Evangelista, Pesaro; St. Dominic as Institutor of the Rosary, National Gallery, London; Madonna Enthroned (1471, masterpiece), Berlin Museum.—C. & C., N. Italy, i. 345; Ch. Blanc, École bolonaise; Burckhardt, 577, 579; Lübke, Gesch. ital. Mal., i. 456.

ZORG. See *Sorgh*.

ZUBER, JEAN HENRI, born at Rixheim (Alsace), June 24, 1844. Landscape painter, pupil of Gleyre. Medals: 3d class, 1875; 2d class, 1878; L. of Honour, 1886. Works: Chinese Junk (1870); Nymphs at the Bath (1873), Chalons-sur-Marne Museum; Marshes of Ferrette; Mill at Mühlhausen; River Ill; Mussel-Hunters of the Marne at Low Tide, Evening on Heath near Dinard (1876); River Ill in Alsace, Geese at Seppois-le-Haut (1877); Dante and Virgil, Autumn Evening, Ile-et-Vilaine (1878); River Flon at Massignieu, Souvenir of Mentone (1880); Evening, Daytime, Morning, Souvenirs of the Corniche Road (1881); The Ford (1882); First Rays of Dawn in Alsace, Herd of Vieux Ferrette in Alsace (1883); Bad Weather, Coming Storm (1884); September (1885); The Hollandsch Diep (1885), Luxembourg Museum; Lost Path, After the Harvest (1886).

ZUBER-BÜHLER, FRITZ, born at Locle, Switzerland; contemporary. History, genre, and portrait painter, pupil of Louis Grosclaude, Picot, and the École des Beaux Arts. Works: Infancy of Bacchus (1850); Dust to Dust and the Soul to God (1850); Poetry (1851), Neuchatel Museum; Early Education (1853); Réveil, Sarah, Gourmandise (1859); Visit to the Nurse, Les trouble-féte (1861); La reine bacchanale, A Farmer-General (1864); Domestic Happiness (1865); The Golden Age (1875); Numa Pompilius and Egeria (1876); Birth of Venus (1877); Emancipation of Woman (1879); Rose Harvest (1882); Little Coquette (1883); Big Brother's little Christmas (1884); Spring as Doctor (1886); The Doll, Neuchatel Museum; Award of Idleness, C. H. Wolff, Philadelphia.

ZUCCARELLI (Zuccherelli), FRANCESCO, born at Pitigliano, Tuscany, in 1702, died at Florence in 1788. Florentine school; landscape painter, pupil in Florence of Paolo Anesi, then in Rome of Giovanni Maria Morandi, and of Pietro Nelli; practised at first history painting, and after staying for some time in Venice travelled in Germany, Holland, and France; was induced by the British consul at Venice to visit London, where he was employed for five years in painting decorations for the Opera House, and views on the Thames.

After his return to Venice he painted some of his best landscapes, but having become known and admired in England by engravings from his works, he went again to London in 1752, and was largely patronized by the royal family and aristocracy, in whose collections many of his works may still be found. He was a member of the Incorporated Society of Artists, and in 1768 one of the foundation members of the Royal Academy; returned to Florence in 1773, and having invested his savings in the security of a monastery, which soon after was suppressed, he was left indigent, and compelled to resume his art. Many of his works are in Venice (21 in the Palazzo Reale). Works: Landscape with Italian Buildings, do. with Ruins and Waterfall, Aschaffenburg Gallery; Waterfall with Fishermen, Basle Museum; do. with Sheep and Girl on Mule, Bamberg Gallery; two Landscapes, Gotha Museum; Landscape with Horsemen, Kunsthalle, Hamburg; Landscape, Stuttgart Museum; do. with Herds, do. with Fishermen, Museum, Vienna; do. with Busy Groups of Peasants, Abraham's Departure for the Promised Land, Liechtenstein Gallery, ib.; Woodland Scenes (4), Bergamo Gallery; Woodland with St. John Preaching, Brera, Milan; Landscape with Horsemen, Fondazione Poldi Pezzoli, ib.; do. with Holy Family (2), two others, Venice Academy.—Lanzi (Roscoe), i. 262; ii. 316; Nagler, xxii. 323; Redgrave, 497.

ZUCCHERO (Zuccaro) FEDERIGO, born in S. Agnolo in Vado, Urbino, in 1543, died at Ancona in 1609. Roman school. Brother of Taddeo Zucchero, in whose studio he laboured many years as pupil and assistant. Taddeo, although his brother was very useful to him, aided him to get commissions of his own. Among other works, Federigo painted the Grimani Chapel, in S. Francesco della Vigna, Venice, which Battista Franco had left unfinished. Soon after his return to Rome his brother died, and Federigo finished his works and executed others in S. Caterina de' Funari, SS. Apostoli, S. M. dell' Orto, and other churches. In 1572 he went to France, and soon after to Flanders, Holland, and England. He painted several portraits of Queen Elizabeth and other distinguished personages (21 were exhibited in 1866). In 1574 Federigo painted the cupola of the Duomo, Florence, which had been left unfinished by Vasari. In 1582 he painted, in the Palazzo Ducale, Venice, Barbarossa at the Feet of Pope Alexander III. After working a while in Rome, he went in 1585 to Madrid, at the invitation of Philip II., and painted several pictures in the Escorial. But his style did not please the Spaniards, and he returned to Rome. He founded the Academy of St. Luke, was its first president, and left all his property to it. He was the author of a treatise on painting, sculpture, and architecture. Among his easel pictures are: Deposition from the Cross, Palazzo Borghese, Rome; *Calumny*, Hampton Court; Portrait of Sir Walter Raleigh, Kensington Gallery; The Golden Age, The Silver Age, Mythological Allegory, Uffizi, Florence; Descent of Christ into Limbo (1585), Brera, Milan.—Vasari, ed. Le Mon., xii. 109, 133; Ch. Blanc, École ombrienne; Burckhardt, 185, 235, 754; Siret, 1030.

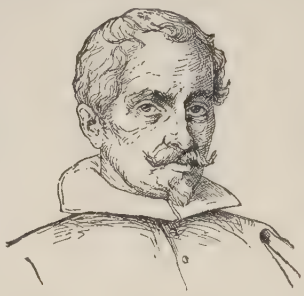
ZUCCHERO, TADDEO, born in S. Agnolo in Vado, Urbino, Sept. 1, 1529, died in Rome, Sept. 2, 1566. Roman school; son and pupil of Ottaviano Zucchero, a poor painter, and elder brother of Federigo Zucchero. Went to Rome when very young, and after

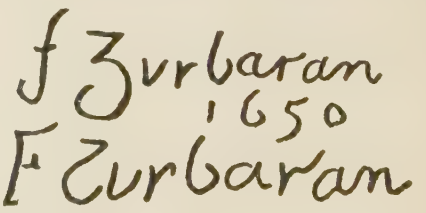
suffering great privations was brought into notice by his decoration of the Palazzo Mattei. Became a popular painter, and was buried near Raphael in the Pantheon. Among his best works are frescos of the Passion of Christ, in S. Consolazione, and a series representing the Glories of the Farnese Family, in the villa built by Cardinal Farnese at Caprasola.—Vasari, ed. Le Mon., xii. 104; Ch. Blanc, École ombrienne; Burckhardt, 186; Siret, 1030.

ZÜGEL, HEINRICH, born at Murrhard, Würtemberg, Oct. 22, 1850. Animal painter, pupil of Stuttgart Art School; studied in 1873 in Vienna, and settled in Munich. Works: Sheep in Alder Grove (1875), National Gallery, Berlin; Sheep-Shearing; Sheep-Washing; Span of Oxen (1875); Herd fleeing from Storm; Ploughing Oxen; Nobody at Home; Runaway Bull; Sheep and Lambs, Knoedler & Co., New York.—Müller, 575; Illustr. Zeitg. (1880), i. 129; Zeitschr. f. b. K., xiii. 128.

ZÜND, ROBERT, born at Lucerne, Switzerland, in 1827. Landscape painter; excels in representing the poetry of the woods, and, by a silvery tone, imparts a peculiar charm to his landscapes, which are generally supplied with biblical figures. Lives at Lucerne. Works: The Harvest, Prodigal Son tending Swine, View near Lucerne, On Lake of Lucerne, Basle Museum; Autumn in the Woods (figures by Rudolf Koller), Berne Museum; Near the Battle Chapel of Sempach, Oakwood, Zürich Gallery.

ZURBARAN, FRANCISCO (DE), born at Fuente de Cantos, Estremadura, Nov. 7, 1598, died in Madrid in 1662. Spanish school; son of simple labourers; pupil of Juan de las Roelas, afterwards imitated style of Caravaggio, whence called the Spanish Caravaggio. In 1625 he painted a series of scenes from the life of St. Peter for the Chapel of S. Pedro, Cathedral of Seville, and about the same time his Glory of St. Thomas Aquinas, his best work, now in the Seville Museum. In 1633 he signed himself painter to the king—an honour which he shared with Velasquez. He painted in 1650 the Labours of Hercules, in ten pictures, for the palace of Buen Retiro, now in the Madrid Museum. Zurbaran painted several large compositions, but preferred simple ones requiring but few figures, and generally religious subjects, especially those displaying the rigours and austerities of monastic life. He is the painter of monks, as Raphael is of Madonnas. Other works: Miracle of St. Hugo, St. Bruno before Urban II., Madonna de las Cuevas, Two Dominicans, Seville Museum; Sleep of Jesus, Vision of S. Pedro Nolasco, Apparition of St. Peter to S. Pedro Nolasco, St. Casilda, Madrid Museum; Annunciation, Adoration of Shepherds, Adoration of Magi, Circumcision, Montpensier Gallery, Seville; SS. Peter Nolasco and Raymond de Pegnafort, Funeral of a Bishop, St. Apollina, Louvre; Franciscan Monk, National Gallery, London; Holy Family, Suermondt Museum, Aix-la-Chapelle; Christ after the Scourging, St. Bonaventura, Museum, Berlin; Madonna adored by Monks, Raczynski Gallery, ib.; St. Cœlestine declining the Papal Crown, Dresden Museum; St. Francis of





Assisi in Ecstasy, Old Pinakothek, Munich. —Stirling, ii. 767; Viardot, 75; Ch. Blanc,

École espagnole ; Madrazo, 545 ; Meyer, Gemälde köngl. Mus., 547; Washburn, Spanish Masters, 96.

ZUSTRIS (Sustris), born at Amsterdam in 1526, died in Munich in 1599 (?). Dutch school ; history and portrait painter, son of, and first instructed by, Lambert Zustris, who is probably the same as Lamberto d'Amsterdamo mentioned by Vasari as a pupil of Titian in Venice ; then pupil of Jan Swart of Gröningen, afterwards went to Florence and there allied himself to Vasari, who makes honourable mention of him in 1568 as Federigo di Lamberto Fiamingho. Later on he appears as court painter and architect to Duke William V. of Bavaria. Works : Venus and Cupid, Louvre, Paris ; Holy Family, Cassel Gallery.—Kramm, iii. 936 ; Nagler, xviii. 17 ; Vasari, ed. Mil., vii. 590.

ZWENGAUER, ANTON, the elder, born in Munich, Oct. 11, 1810, died there, June 13, 1884. Landscape painter ; studied from nature in the Bavarian Highlands and in Southern Tyrol. His evening and sunset landscapes are especially fine. In 1853–69 Conservator of Schleissheim Gallery, since 1869 of Munich Gallery. Works : Noon on the Alp (1841); Chiem Lake after Sunset (1847), Harrach Gallery, Vienna ; Evening Landscape with Stag (1851), Evening on the Alp (1856), New Pinakothek, Munich ; Bay of Kochel Lake, Schack Gallery, ib. ; Deer on a Lake after Sunset, Leipsic Museum ; Four Seasons (1858), Swantreep Gallery, Christiania ; Evening in the Rushes (1861); Sunset in Bavarian Highlands, Basle Museum ; Village in the Evening (1863) ; Return of the Herd (1883). His son, Anton (born June 12, 1850, pupil of Munich Academy and of his father), paints in the latter's style. Works : View on the Isar ; Mill in Nether Bavaria.—Allgem. K. C., viii. 510 ; Kunst-Chronik, xix. 627 ; Müller, 576 ; Zeitschr. f. b. K., xii. 63.

ZYL, GERARD PIETERSE VAN, born in Amsterdam or in Leyden, probably about 1615. Dutch school ; portrait and genre painter ; was in London with Van Dyck, and painted so much in the style of that master, that he was called Little van Dyck ; returned to Amsterdam in or soon after 1641, is mentioned as living there in 1655–58, and painted genre pieces, especially merry assemblages. Works : Portraits of Man and Wife, Brunswick Gallery ; Company of Ladies and Gentlemen, Gallery, Copenhagen ; Music Lesson, Moltke Collection, ib.—Immerzeel, iii. 262 ; Riegel, Beiträge, ii. 291.

SUPPLEMENT.

Containing names omitted, corrections, and additions, to 1887. Articles preceded by an asterisk (*) are supplementary to articles in the text.

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*ADAM, Franz, died in Munich, Sept. 29, 1886.—Kunst-Chronik, xxii. 19.

AGACHE, ALFRED PIERRE, born at Lille; contemporary. Genre painter, pupil of Pluchard and Colas. Medal, 3d class, 1885. Works: Old Woman (1880); Little Girl (1881); The Fates (1882); Decorative Figure (1884); Fortuna (1885); Kaled (1886).

AGGHÁZY, GYULA, born in Hungary; contemporary. Genre painter. Works: The Power of Music (1881); Market Scene (1882), Emperor of Austria; Village Gossip (1883), Hungarian Art Union; Washerwomen, Hemp-Roasting, Evening Landscape (National Exhibition, Buda-Pesth, 1885).—Illustr. Zeitg. (1881), i. 103.

*ALMA-TADEMA, LAURENZ. Add to works: Hadrian in England—visiting a Romano-British Pottery (1884); Reading from Homer, My Youngest Daughter, Who is it? (1885); An Apodyterium, A Foregone Conclusion (1886). At the Morgan sale, New York, 1886, Roman Lady feeding Fish, and Spring, sold respectively for $5,000 and $7,000.

*AMAURY-DUVAL, EUGÈNE EMMANUEL, died in Paris, Dec. 27, 1885.

*AMERLING, FRIEDRICH, died in Vienna, Jan. 14, 1887.—Allgem. K. C., xi. 90.

*ANATOMY, LESSON IN, *Rembrandt;* read Hague Museum instead of National Gallery, Amsterdam. The picture in the Amsterdam Gallery is a fragment of the Lesson in Anatomy of Dr. Deyman, painted by Rembrandt in 1656. It was greatly damaged by fire in 1723; sold in 1842 to Mr. Chaplin, an Englishman, for 660 florins; bought in London, 1882, for the Amsterdam Museum for £100. The Hague picture was etched by W. Unger in 1873; lithographed by C. Binger; H. J. van den Hout; H. J. Zimmerman; C. C. A. Last; J. L. Huijgens.

*AURORA, *Guercino,* Palazzo Ludovisi, Rome (vol. i., p. 82, line 3). Read Aurora instead of Apollo.

BAIL, JOSEPH (CLAUDE), born at Limonest (Rhône); contemporary. Genre and still-life painter, son and pupil of Jean Antoine Bail. Medal, 3d class, 1886. Works: Bibelots (1880); The Pig (1881); Mère Brune, Violoncello Player (1882); Glass of Water, Cooks (1883); The Wind of the Lamb, Little Dogs (1884); Cluny Bibelots (1885); Bibelots from Museum of Cluny and from the Drapé Collection (1886).

BAKER, WILLIAM BLISS, died at Ballston, N. Y., November, 1886.

*BARGUE, CHARLES. At the Morgan sale, New York, 1886, was sold: The Sentinel (1876, from John W. Wilson sale, Paris, 1881), $12,300, J. L. Martin, Brooklyn, N. Y.

BARON, THÉODORE, born in Belgium; contemporary. Landscape painter. Gold medal, Antwerp, 1879; Order of Leopold, 1880. Works: Pool in Forest of Fontainebleau in Winter, Summer in Neighbourhood of Paris (1883).

*BASTIEN-LEPAGE, JULES. Add to works: The Wood-Gatherer (an old man with fagots and child gathering wild-flowers), The Mowers (two men in meadow partly cut), Edward P. Allis, Milwaukee, Wis.

*BAUDOIN, PAUL ALBERT. Awarded a 2d class medal for his Decorative Panel for the Mayoralty of Saint-Maur, Salon, 1886.

*BAUDRY, PAUL, died in Paris, Jan. 17, 1886. A collective exhibition of his works was held in Paris in the autumn of 1886.—Gaz. des B. Arts (1881), xxiii. 478; (1882), xxv. 538; xxvi. 131; (1884), xxix. 311, 509; (1886), xxxiii. 106, 395; Claretie, Peintres (1884), ii. 33; Kunst-Chronik, xxi. 279; Mag. of Art, ix. 468; Zeitschr. f. b. K., xxii. 1, 65.

*BECKWITH, JAMES CARROLL, elected A.N.A., 1886.

*BEHRENDSEN, AUGUST, died at Meran, Tyrol, April, 1886.

*BELLOWS, ALBERT F., born at Milford, Mass., Nov. 29, 1829, died at Auburndale, Mass., Nov. 24, 1883.

*BENCZUR, GYULA. Work in United States: Verlassen, W. H. Metcalf, Milwaukee.

*BENJAMIN-CONSTANT, JEAN JOSEPH. Add to works: Judith, Justinian (1886). The latter picture, a very large canvas, representing the Emperor Justinian seated on his throne among his councillors, is owned in St. Paul, Minn. The Justice of the Chérif (Salon, 1885) is owned in New York.

*BÉRAUD, JEAN. The Public Ball (1880) is owned by T. T. Kinney, Newark, N. J.

BERGH, RICHARD, born at Stockholm; contemporary. Genre and portrait painter, pupil of Stockholm Academy and in Paris of Jean Paul Laurens and of E. Perséus. Medal, 3d class, 1883. Works: End of the Meeting (1884); In Sweden at Nightfall (1885); My Wife (1886).

BERTHELON, EUGÈNE, born in Paris; contemporary. Landscape and marine painter, pupil of Eugène Lavieille and of Berne-Bellecour. Medal, 3d class, 1886. Works: Coast at Mesnilval near Tréport, Near the Coast in Thick Weather (1884); Departure of the Pilot, Forest of Fontainebleau (1885); Old Jetty at Tréport in Stormy Weather (1886).

*BINET, VICTOR. Awarded a 2d class medal for his Spring Morning at Saint-Aubin-sur-Quillebœuf, and The Plain at do., Salon, 1886.

*BISI, LUIGI, died in Milan, Sept. 11, 1886.

BLAYN, FERNAND, born in Paris; contemporary. Genre painter, pupil of Alexandre Cabanel. Medal, 3d class, 1886. Works: A Rescue, A Poor Reception (1880); Old Warrior (1881); Return of Fishermen, On the Beach (1882); Low Water at Cayeux, Idyl on the Beach (1883); Burial of a Child in Brittany (1884); St. Francis of Assisi (1885); Funeral of a Young Girl in Picardy, Return of the Geese —Normandy (1886).

*BODENMÜLLER, ALFONS, died insane in Munich, June 18, 1886. Works: The Schäffler Dance in Munich during the Plague, The Foster Child, Caritas.

BOMPARD, MAURICE, born at Rodez (Aveyron); contemporary. Genre and portrait painter, pupil of Boulanger and Jules Lefèbvre. Medal, 3d class, 1880. Works: Study of Birds, Model's Repose (1880); Début at the Studio (1881); Jack in the Bowl (1882); Tunisian Butcher (1884); A Studio Corner (1885); Prayer at the Mosque (1886).

*BONHEUR, (MARIE) ROSA. At the Morgan sale, New York, 1886, were sold the following: Calf and Cow—Scotch Highlands (1876), $12,200; Deer in Forest (1867), $7,150, Mr. Sutton, New York.

*BORDES, ERNEST DOMINIQUE. Awarded a 2d class medal for his Death of Bishop Prætextatus, Salon, 1886.

*BOSSHARDT, KASPAR, died in Munich, Feb. 10, 1887.—Kunst-Chronik, xxii. 328.

*BOUGUEREAU, (WILLIAM) ADOLPHE. Medal of honour, 1885; Commander of L. of Honour, 1885. To pictures owned in the United States add: The Lost Pleiad, W. H. Metcalf, Milwaukee; The New-Born Lamb (1873), Return from the Harvest (1878), A. T. Stewart Collection, New York; The Bathers, Dr. Judson, ib. At the Morgan sale, New York, 1886, Cupid, Nut-Gatherers (1882), Italian Mother and Child, and Madonna and St. John (1882), sold for $6,500, $7,250, $3,050, and $9,000.

*BOURGEOIS, (LÉON PIERRE) URBANI. Add to works: Martyrdom of St. Andrew (1886), Convent of Gray Nuns, Montreal, Canada.

*BRÉTON, JULES ADOLPHE. Member of Institute, 1886. Add to works: The Communicants (H. 4 ft. × 6 ft. 2 in., Salon, 1884), Morgan sale, New York, 1886, $45,500, to Donald Smith, Montreal, Canada. Same sale, Bird Nest (1884), and Returning from the Fields (1878), sold respectively for $3,600 and $9,500.

*BROUILLET, (PIERRE) ANDRÉ. Awarded a 2d class medal for his Wounded Peasant, Salon, 1886.

BURGERS, HENDRIK JACOB, born at Huissen, Guelderland; contemporary. Genre painter, pupil of Amsterdam Academy and in Paris of Lionel Royer. L. of Honour, 1878. Works: Surprise, The Favourite (1876); The Bath (1878); After the Departure, Mother and Child (1879); Winter, Autumn (1880); In the Country (1881); Ship Builder, The Duo (1882); Farrier, A Symphony (1883); Sick Sister, Baptistery of St. Mark's—Venice (1884); Fisherwoman of Zandvoort, The Cooper of Dives (1885); The Brook, The Forge (1886).

BURNAND, EUGÈNE, born at Moudon, Switzerland; contemporary. Genre painter, pupil of Menn and of Gérôme. Works: Dominican Novices (1878); Spinning Woman, Wood Cutter in Prayer (1879); Horse Drove in Camargue (1882); Swiss Farm, Shepherd in the Garrigues (1883); Old Age of Louis XIV., A Day's Mowing (1884); Alpine Bull, Provençal Shepherd (1885); Change of Pasture (1886).—N. illustr. Zeitg. (1880), ii. 790.

*BURNE-JONES, EDWARD. Add to works: Flamma Vestalis, Morning of the Resurrection, Sibylla Delphica, Depths of the Sea (1886). The last-named picture is the first one ever exhibited by the painter in the Royal Academy. Philip Burne-Jones, son of Edward Burne-Jones, exhibited in the Grosvenor Gallery, 1886, An Unpainted Masterpiece, representing the studio of a poor artist, suggested by Henry James's story, "A Madonna of the Future."

*BURNITZ, KARL PETER, died in Frankfort, Aug. 18, 1886.

CARABIN, JACQUES, landscape painter in Brussels; contemporary. Medals: London, 1873, 1874; Dunkirk, 1876; Algiers and Nîmes, 1881; Sydney, 1880; Melbourne, 1st class, 1881; Lyons, 1882. Order of Liberator of Venezuela. Works: Under the Portico del Marocco at Riva, Fountain at Corbole (Exposition universelle, Amsterdam, 1883).

*CARAVAGGIO, MICHELANGELO DA (vol. i., p. 241, col. 2, line 40). Read Good Samaritan instead of St. *Sebastian*.

CARBONELL Y SELVA, Don MIGUEL, born in Spain; contemporary. Pupil of Barcelona Academy. Works: Sappho (1881); Catalonian Lace Maker (1882); Patria, Fides, Amor (1884).—La Ilustracion (1882), i. 282; (1884), i. 395.

*CASADO DEL ALISAL, Don JOSÉ, born in Valencia, Spain, in 1832, died in Madrid, Oct. 10, 1886.—Kunst-Chronik, xxii. 43.

CASANOVA Y ESTORACH, ANTONIO, born at Tortosa, Spain; contemporary. Genre painter, pupil at Barcelona of Claudio Lorenzale and at the Madrid Academy of Federico de Madrazo; then studied in Rome, and finally in Paris, where he still resides. Works: Preparing for a Visit (1874), A. T. Stewart Collection, New York; Victims of Pillage (1876); Court Favourites, Temptation (1877); Van Dyck at the Court of Charles I., Chocolate (1878); Marriage of a Prince, Indiscretion (1879); Hero of the Fête (1880); In the Corner of a Garden, Gourmet (1881); Episode in Siege of Paris—1590, At Figaro's (1882); A rising Star (youth of Mme. de Pompadour), Always the King (1883); The Gourmand (1883), at Morgan sale, New York, 1886, $1,750; Writing his Memoirs, Theologian (1884); Last Moments of Philip II. of Spain (1885); St. Ferdinand, King of Spain (1886).

CASTRES, ÉDOUARD, born at Geneva; contemporary. Genre painter, pupil in Geneva of Menn and in Paris of Zamacois. Medals: Paris, 2d class, 1872, 1874. Works: A Collector (1870); Japanese Bazaar; International Ambulance in the Snow (1872); Prisoner's Narrative (1873); Convent Fountain, Gypsies Travelling, After the Shot (1874); At Cairo, Return from Market, Beggar Monk (1875); Gratuitous Consultation, Caravan (1876); Gypsies traversing Simplon Pass, Game at Quoits on Convent Terrace (1877); Relays at Hospital on Simplon Pass, Japanese Woman at the Bath (1878); Interrupted Meditation, A Trick (1879); Crossing the Frontier, Return from Mountains (1880); Little Convalescent (1881); The Bivouacs (1882); Hamlet on Fire (1883); Christmas Eve (1884); Country Life (1885); The Conscripts (1886).

CAVÉ, JULES CYRILLE, born in Paris; contemporary. History and portrait painter, pupil of Bouguereau and Tony Robert-Fleury. Medal, 3d class, 1886. Works: A Martyr of the Catacombs, Portrait of Mlle. Germaine S. (1886).

*CESBRON, ACHILLE. Awarded a 2d class medal for his Flowers of Sleep and his Lilac Tree, Salon, 1886.

*CHARNAY, ARMAND. Awarded a 2d class medal for his Terrace of Chrysanthemums at Château de Gasthellier, Salon, 1886.

CIARDI, GUGLIELMO, born at Treviso; contemporary. Marine and landscape painter in Venice. Gold medal, Berlin, 1886. Works: Malamocco—Venice, Calm in the Lagoons, Chioggia (Exhibition, Munich, 1883); Messidoro, Spring Clouds (1886).

*CLAIRIN, GEORGES (JULES VICTOR). Add: Medal, 2d class, 1885.

CLEMENS, WILHELM. Genre painter in Munich; contemporary. Gold medal, Berlin, 1886. Works: Monks Quarrelling (1882); Poacher's End (1886).

CLEMENTE, Don SALVADOR, born at Cadiz, Spain; contemporary. Genre painter, pupil of Art School at Cadiz and of Domingo Marqués. Works: Cavalier of Court of Louis XIII.; Sparrow Day at Seville; Volverán las oscuras golondrinas.—La Ilustracion (1883), ii. 131.

COËSSIN DE LA FOSSE, CHARLES ALEXANDRE, born at Lisieux (Calvados), Sept. 7, 1829. Genre painter, pupil of Picot and Couture. Medal, 3d class, 1873. Works: Theseus (1866), Lisieux Museum; Man and Fortune (1870); Politics at the Palais Royal—1793 (1873); Chanson de Roland, Lansquenet (1874); Procession of Pardon de Ploumanach (1884); Adieus (1885); Dressed for the Procession (1886).

COOSEMANS, JOSEPH THÉODORE, landscape painter in Brussels; contemporary. Order of Leopold. Works: Entrance to Gorge aux loups in Fontainebleau Forest (Exposition universelle, Amsterdam, 1883); Road in Heath of Genck, Plateau Belle croix at Fontainebleau (Munich Exhibition, 1883); Autumn Landscape (Jubilee Exhibition, Berlin, 1886).

CORELLI, AUGUSTO, genre painter in Rome; contemporary. Gold medals: Antwerp, 1885; Berlin, 1st class, 1886. Works:

Peasants surprised by Thunder-storm; Lady in Drawing-Room, Oriental Costume (Munich Exhibition, 1883); My Poor Maria, Forest God (Jubilee Exhibition, Berlin, 1886).

*COROT, (JEAN BAPTISTE) CAMILLE. At the Morgan sale, New York, 1886, were sold the following: Landscape, $9,000; Nymphs Bathing, $4,800; Evening on a River, $4,050; Landscape and Cattle, $4,200; Near Ville d'Avray, $3,500; Landscape, $3,300; Environs of Lake Nemi (1865), $14,000; Wood Gatherers (1875), $15,000.

CRAMER, ALFONS VON, died at Pegli Multedo, Italy, Jan. 4, 1884.

*CRANK, CHARLES ALEXANDRE (vol. i., p. 348). Instead of CRANK read CRAUK.

CURTIS, CALVIN, born at Stratford, Conn., July 5, 1822. Portrait and landscape painter, pupil in 1841 of the National Academy and of Daniel Huntington. After painting for several years in New York, he returned in 1849 to Connecticut, and lived in Birmingham and Waterbury until 1859, when he settled in Bridgeport. Though hampered by disease, he has been able to accomplish much good work. Among his sitters have been Chief Justice Thomas B. Butler, Judge S. B. Beardsley, General William N. Noble, Gideon H. Hollister, Rev. Nathaniel Hewitt, and William R. Seeley.

*DAGNAN-BOUVERET, PASCAL ADOLPHE JEAN. Add: Legion of Honour, 1885.

*DANBY, THOMAS (son of *Francis*), died in London, March 25, 1886.

*DAUBIGNY, CHARLES FRANÇOIS. At the Morgan sale, New York, 1886, were sold the following: Boats on the Shore, $1,325; Cooper's Shop (1872), $5,300; On the Seine (1873), $6,200; On the Marne (1873), $5,500.

*DAUBIGNY, KARL PIERRE, died at Auvers-sur-Oise, in May, 1886.

*DECAMPS, ALEXANDRE GABRIEL. At the Morgan sale, New York, 1886, were sold the following: Bazaars in Cairo, $2,450; Walk to Emmaus, $3,100.

*DELAUNAY, JULES ÉLIE. Add to medals: 1st class, 1878; Officer L. of Honour, 1878; Member of Institute, 1879.

DELPÉRÉE, ÉMILE, genre and portrait painter in Liège; contemporary. Medal, Ghent, 1877; gold medal, Brussels, 1871; Order of Leopold, 1883. Works: Return from the Garden, Portrait of Professor van Beneden (Exposition universelle, Amsterdam, 1883); Interruption of Jubilee Procession at Liège in 1875 (Munich Exhibition, 1883).

*DESTREM, CASIMIR. Awarded a 2d class medal for his Ruth and Boaz, Salon, 1886.

*DEVILLY, THÉODORE, died at Nancy, France, Dec. 24, 1886.—Chronique des Arts (1887), 5.

*DIAZ DE LA PEÑA, NARCISO VIRGILIO (vol. i., p. 405, line 30). For Diana and Poictiers read Diana of Poitiers. At the Morgan sale, New York, 1886, were sold the following: Oriental Woman (1865), $1,550; Lane near Fontainebleau (1865), $2,500; Study of the Nude, $1,375; Edge of a Wood, $2,750; Moonlight Concert, $2,400; Pool in the Woods (1873), $2,600; Toilet of Venus (1877), $3,300; Flowers, $500; Île des Amours (1857), $3,900; Children and Kid (1860), $2,750; Persian Women (1860), $2,925; Repose after Bath, $1,600; Boy with Hunting Dogs (1855), $4,500; Holy Family (1853), $4,100; Sunset after Storm (1871), $8,650; Bathers, $2,400; Persian Woman and Child, $3,500.

DILL, LUDWIG, born at Gernsbach, Baden, Feb. 2, 1848. Marine painter in Munich; self-taught. Medal, Nuremberg; gold medal, Stuttgart; Munich, 2d class, 1883. Works: After the Storm (1882), Munich Art Union; Canal in Venice (1882), Stuttgart Museum; Sirocco, Lagoon Village (Exhibition, Munich, 1883); Venetian Fishing Boat (Jubilee Exhibition, Berlin, 1886).—Kunst-Chronik, xvii. 8, 386; xix. 447; Zeitschr. f. b. K., xix. 159.

DIX, CHARLES TEMPLE, born in Albany, N. Y., Feb. 25, 1838, died in Rome, March, 1872. Landscape and marine painter; served in the civil war on the staff of his father, General John A. Dix, and at its close went to study in Rome, where he remained until his decease. Works: Phantom Ship; View of Gibraltar; Sunset at Capri; Sark Channel Islands; Coast Scene (1871).

*DOREUR, LE. Add to bibliography: Jal, 1046.

*DUBUFE, ÉDOUARD. Add to works: Love's Diversion (1860), Circassian Girl (1867), Lady and Parrot (1871), Prodigal Son (1867), A. T. Stewart Collection, New York. The Prodigal Son, the study of the larger picture (Exposition universelle, Paris, 1878, burned in Cincinnati a few years later), is in three parts in one frame: centre, H. 4 ft. × 7 ft. 6 in.; wings, each, H. 4 ft. × 1 ft. 4 in.

*DUPRÉ, JULES. At the Morgan sale, New York, 1886, were sold the following: Stormy Weather, $1,700; Driving Cows to Water, $1,850; Cloudy Day, $2,500; Morning, $8,050; A Symphony, $8,100.

*DUPRÉ, LÉON VICTOR, died in Paris, Nov. 1, 1879.—L'Art (1879), iv. 168.

DURANGEL, LÉOPOLD VICTOR, born at Marseilles; contemporary. History and portrait painter, pupil of Horace Vernet and of Ferdinand Wachsmuth. Medal, 3d class, 1886. Works: Deposition from the Cross (1878); Providence (1879); Jesus Dead on the Cross, Butterflies—Decorative Panel (1880); Olive Harvest (1881); The Flute Prize (1882); The Fish and the Shepherd that plays the Flute, Omnis Homo (1885); Resignation (1886).

ERDTELT, ALOIS, genre painter in Munich; contemporary. Gold medal, Berlin, 1886. Works: Genre Scene, Two Portraits (Munich Exhibition, 1883); At the Tailor's, Portrait of the Artist, do. of his Father (Jubilee Exhibition, Berlin, 1886).

FAIVRE, LÉON MAXIME, born in Paris; contemporary. Genre and portrait painter, pupil of Gérôme and of Boulanger. Medal, 3d class, 1884. Works: Interior of Gérôme's Studio (1877); Dernière victoire! (1880); William the Conqueror (1881); La muse au cabaret (1882); Female Portrait (1884); An Invader in the Stone Age (1885); Surprised by the Tide (1886).

FERRY, JULES, born at Bordeaux, France, Jan. 1, 1844. History and genre painter, pupil of John Lewis Brown and of Alexandre Cabanel. Medal, 3d class, 1886. Works: Astyanax thrown from the Walls of Troy by order of Ulysses (1869); Game Seller (1870); Return from Hunting (1873); Hallali of the Wild Boar (1876); Recall of Dogs from Boar Chase (1879); The Guard's Breakfast (1880); Market Day—Road to Evreux (1884); Diana at the Bath (1886).

*FILDES, (SAMUEL) LUKE, elected R.A., 1887. Add to works: The Flower Girl, A Daughter of the Lagoons (1886).

FIRLE, WALTHER, genre painter in Munich; contemporary. Gold medal, Berlin, 1886. Works: Morning Devotions in Dutch Orphanage, Sunday School (Jubilee Exhibition, Berlin, 1886).

*FORTUNY Y CARBO, MARIANO. At the Morgan sale, New York, 1886, were sold the following: Italian Woman (water-colour), $450; Spanish Lady with Fan (water-colour), $575; The Rare Vase (1870, water-colour, J. W. Wilson sale, Paris, 1881), $7,100.

FOURIÉ, ALBERT, born in Paris; contemporary. Genre painter, pupil of Jean Paul Laurens and of Gautherin. Medal, 3d class, 1884. Works: Recreation in the Cloister (1879); Judith, A Numismatist (1881); Étienne Marcel and the Dauphin (1882); First Communion at Crosne (1884); Last Mourning (1885); A Fête-Day (1886).

*FRÈRE, CHARLES (ÉDOUARD). Instead of Medal, 2d class, 1848; Medal, 1865, read: Medal, 3d class, 1883.

*FRÈRE, (PIERRE) ÉDOUARD, died at Écouen, May 23, 1886.—Athenæum (1886), i. 723.

FRIESE, RICHARD, born at Hamburg, Germany; contemporary. Animal painter,

pupil of Berlin Academy. Medal, 3d class, Paris, 1885; gold medal, Berlin, 1886. Works: Brigands of the Desert (Salon, 1885); Hard Fight between Ure-Oxen, End of a Noble of the Forest (Jubilee Exhibition, Berlin, 1886).

*GAGLIARDINI, JULIEN GUSTAVE. Awarded a 2d class medal for Picardy Farm, Court Yard in Auvergne, Salon, 1886.

GEBHARDT, KARL, born in Munich, March 23, 1860. History painter, pupil of Loefftz and Lindenschmit at the Munich Academy, where he won several prizes; then studied in Italy. Medal, Nuremberg, 1879. Works: A Bookworm (1877), owned in America; Loki and Sigrun (1878); Hero and Leander (1879), Kunsthalle, Hamburg; Minnesinger (1881); Death of Virginia (1882); Eve by the body of Abel (1883).—Illustr. Zeitg. (1886), i. 109; Kunst-Chronik, xvii. 436; xviii. 549; xix. 351; Zeitschr. f. b. K., xix. 135.

GELHAY, ÉDOUARD, born at Braisne-sur-Vesle (Aisne); contemporary. Portrait and genre painter, pupil of Jules Goupil and of Alexandre Cabanel. Medal, 3d class, 1886. Works: Atelier of Tony Robert-Fleury (1885); Foundling Asylum (1886).

*GÉRÔME, JEAN LÉON. Add to works: Œdipus, First Kiss of the Sun (1886). At the Morgan sale, New York, 1886, were sold the following: Vase Seller—Cairo, $4,600; The Tulip Folly, $6,000; Coffee House—Cairo, $4,800.

GESELSCHAP, FRIEDRICH, born at Wesel, Prussia, May 5, 1835. History painter, pupil of Dresden Academy and in Düsseldorf of Mintrop; studied in Rome in 1866–71. Professor, member, and senator of Berlin Academy. Great gold medal, Berlin, 1886. Works: Roman Triumphal Procession, Four Cardinal Virtues, Re-erection of German Empire, Allegory on War, do. on Peace, Defence of the Country against Foreign Invaders, Union of North and South through Prussia (1883–87), Arsenal, Berlin; Decorations on Staircase of Ministry of Commerce, ib.—D. illustr. Zeitg. (1886), v. 231; Kunst-Chronik, xvii. 314; xviii. 451; xix. 730.

GILBERT, RENÉ JOSEPH, born in Paris; contemporary. Genre painter, pupil of Alexandre Cabanel. Medal, 3d class, 1886. Works: A Bad Blow (1882); Sunday (1885); The Tapestry Mender (pastel, 1886).

*GIRARD, ALBERT. Awarded a 2d class medal for his La première heure—Banks of the Seine, Salon, 1886.

GREGORY, JAMES ELIOT, born in New York; contemporary. Portrait and figure painter, pupil of the École des Beaux Arts and of Carolus-Duran. Studio in Paris. Works: Portraits of Mrs. C. H. Baldwin (1882), of General Cullum (1883), Mrs. E. S. Higgins, Child of W. W. Astor (1884), and Mrs. Sherwood (1885); Coquetry (1884).

GRIDEL, JOSEPH ÉMILE, born at Baccarat (Meurthe), Oct. 16, 1839. Animal painter, pupil of Augustin Feyen-Perrin. Medal, 3d class, 1886. Works: Wounded Boar (1865); A Double Blow (1869); Return from Boar Hunt in the Vosges (1879); Bosnian Bear Exhibitor (1880); Capture of a Wild Boar (1886).

GROLLERON, PAUL, born at Seignelay (Yonne); contemporary. History and genre painter, pupil of Léon Bonnat. Medal, 3d class, 1886. Works: When the Masters are Away (1874); Game of Piquet (1875); Each in his Turn (1878); When the Cat's away the Mice, etc. (1879); Episode of 1870 (1881); Combat in 1870 under Walls of Paris (1882); La partie fine (1883); On the Look-out, At Buzenval (1884); An Inquiry, Châtillon—Oct. 13, 1870 (1885); Episode of the Battle of Loigny (1886).

GUÉTAL, LAURENT, born at Vienne (Isère); contemporary. Landscape painter. Medal, 3d class, 1886. Works: La Bérarde-en-Oisans (1882); Banks of the Drac (1883); Mont-Aiguille and the Valley of Chichilianne-en-Trièves in Dauphiny (1884); The First Snow (1885); Lake of Léchauda in the Hautes-Alpes, A Sea in Winter (1886).

HAANEN, CECIL VAN, born in Vienna, in November, 1844. Genre painter, son of and first instructed by Remy van Haanen, then pupil of Vienna Academy, and for six years in Antwerp of Van Lerius and Verlat; having for six months been employed in London as draughtsman for leading magazines, he visited Venice in 1873 and was greatly influenced by Passini, and this, in connection with Pettenkofen's advice, imparted a new stamp to his style. He is a brilliant colourist, with a broad and vigorous touch and a fine faculty for composing and placing his figures. Medals: Paris, 3d class, 1876; 2d class, 1878. Works: The Bead Stringers (1876); A Water Carrier, A Street Wrangle (1877); The First Dip (1880); Luncheon Time in a Venetian Sartoria, Cobbler's Shop (1881); Gypsy Girl, Mask Shop in Venice (1882); Afternoon Coffee (1883); Death of Juliet (1884).—Mag. of Art, x. 1.

HALKETT, FRANÇOIS (JOSEPH CLÉMENT), born at Brussels; contemporary. Genre painter, pupil of Jules Lefèbvre, Gustave Boulanger, and Portaels. Medal, 3d class, Paris, 1886. Works: Joueuse d'osselets, A Nun (1883); Under the Fir Trees (1884); Candy Sorters, Interior of a Candy Shop (1885); In the Fir Forest, Souvenir of the Dune (1886).

HAQUETTE, GEORGES, born in Paris; contemporary. Genre painter, pupil of A. Millet and of Cabanel. Medal, 3d class, 1880. Works: Scene at Pollet—near Dieppe (1878); Francine's Muff, Interior at Pollet (1879); Wandering Musicians in a Cabaret, Fish Dealer at Dieppe (1880); Interior of la mère Panotte, Père Mazure (1881); Departure for Newfoundland, At the Wharf (1882); Le salut au Calvaire, A Baptism (1884); Landing from Fishing, A Wind Squall (1885); Man of the Sea (1886).

HASLUND, OTTO, born in Copenhagen, Nov. 4, 1842. Landscape, animal, and figure painter, first instructed by Frederik Helsted (1809–75), then pupil of Copenhagen Academy, of Roed, Marstrand, Simonsen, and Skovgaard; won a prize in 1871, and went to Italy in 1873. Works: Landscape with Sheep (1867); Old Horse seeking Shelter behind Boat (1868); Landscapes and Animal-Pieces (1869–71); Return from Market (1871); Donkeys on the Road in Ischia (1874); Roman Abbot smoking clandestinely (1875); Monk starting out in Rainy Weather (1878); Milkmaids assisting one another in writing to their Lovers, Two Old People keeping Sunday, Behind a Mill of an Afternoon (1882); In Yule-Tide (1883).—Sigurd Müller, 146.

HAWKINS, LOUIS WELDEN, born at Stuttgart of English parents; contemporary. Genre painter, pupil of Bouguereau, Jules Lefèbvre, and Boulanger. Medal, 3d class, 1881. Works: Potato Harvest, The Orphans (1881); Lavatory at Grès, Peasant Woman and Geese (1882); Fisherman's Mother, Evening (1883); Poor People (1884).

*HENNER, JEAN JACQUES. Add to works: Orpheline, Solitude (1886). At the Morgan sale, New York, 1886, were sold the following: Sleeping Nymph, $2,075; Repose, $3,100; Fabiola (heroine of Cardinal Wiseman's story of same name), $4,100; La Source (Salon, 1881), $10,100, Walter Watson, Montreal, Canada.

JACOMIN, MARIE FERDINAND, born in Paris; contemporary. Landscape painter, son and pupil of Jean Marie Jacomin (1789–1858). Medal, 3d class, 1883. Works: End of a Winter Day (1880); View in Forest of Saint-Germain (1881, 1884, 1885); do. in Forest of Marly (1881, 1882, 1883, 1886).—Bellier, i. 809.

*JACQUEMART, NÉLIE (vol. ii., p. 328, line 10). For Drury read Duruy.

*KNAUS, LUDWIG. Add to works: The Witch, George I. Seney, New York. At the Morgan sale, New York, 1886, were sold the following: A Farmer's Daughter (1884), $2,300; Young Satyr, $3,150; St. Martin's Day (1877), $5,700; Hunter's Repast (1867), $16,400, Mrs. Arnott, Elmira, N. Y.; Country Store (1883), $10,400, S. P. Avery, New York.

KOVALEVSKI, PAUL, born at Kasan, Russia; contemporary. Genre painter in St. Petersburg; professor. Member of Berlin Academy. Medals: 2d class, Paris, 1878; Berlin, 1886. Works: Transportation of a Millstone (1877); Excavations in Rome (Jubilee Exhibition, Berlin, 1886).

*KRAY, WILHELM. Undine listening to the Tale of a Playmate (1879) is owned by T. T. Kinney, Newark, N. J.

LAHAYE, ALEXIS MARIE, born in Paris; contemporary. Genre painter, pupil of Pils, of Corot, and of Carolus-Duran. Medal, 3d class, 1886. Works: Banks of the Allier at Beaurecueil (1877); Idleness, Dreaming (1878); Under the Olives (1879); Gitanos of the Albaycin at Granada (1880); Marguerite (1881); Little Child (1882); Edge of the Water, Pierre (1883); Susanna (1884); Two Sisters (1885); Revery, First Step (1886).

LALAING, Count JACQUES DE, born in Belgium; contemporary. Genre painter, pupil of Portaels and of Cluysenaar. Medals: Paris, 3d class, 1883; 2d class, 1884; do., Berlin, 1886. Studio in Brussels. Works: The Intercepted Courier (1882); Prisoners of War (1883); Equestrian Portrait (1884); The Wrestlers (1885).

LARSSON, KARL, born in Stockholm, Sweden; contemporary. Landscape and genre painter, pupil of the Stockholm Academy. Medal, Paris, 3d class, 1883. Works: In the Country (1883); Petite fille (1885); In Sweden (1886).

LATOUCHE, GASTON, born at Saint-Cloud (Seine-et-Oise); contemporary. Genre painter, pupil of Corot. Is also a sculptor and engraver. Medal, 3d class, 1884. Works: Conversation (1880); Le trépassé, The View (1881); Fire in London, Interment of a Child at Juvigny-sous-Andaine (1882); Misery, The Wheedler (1883); A Vow, Légende du point d'Argentan (1884); The Infirm at the Monastery of Perron, Solitude (1885); Wilhelmshöhe, Holy Family (triptych, 1886).

LAURENT, ERNEST JOSEPH, born in Paris; contemporary. Portrait and genre painter, pupil of Lehmann, Hébert, and Merson. Medal, 3d class, 1885. Studio at Écouen in 1885. Works: Portrait of my Mother (1882); Clarissa Harlow (1883); On the Banks of the Brook (1884); Annunciation (1885).

*LAWRENCE, Sir THOMAS (vol. iii., p. 39, lines 11 and 41). For Gonsalvi read Consalvi.

LECHEVALIER-CHEVIGNARD, EDMOND, born at Lyons, France, Feb. 3, 1825. History and portrait painter, pupil of Michel Martin Drölling in Paris. Medals: 3d class, 1857, 1863; L. of Honour, 1885. Works: Ancient Comedians (1850); Benedicite (1859); Marriage of the King of Navarre (1863); Antonello da Messina and Giovanni Bellini (1872); Châteaudun (1885), Hôtel-de-Ville at Châteaudun.

LEHOUX, PIERRE FRANÇOIS, born in Paris, June 27, 1823. Landscape and genre painter, pupil of Horace Vernet and of Gros. Medal, 2d class, 1833. Works: View of Alexandria, Ruins of Thebes (1831); Emigration of Arabs in a Caravan from Upper Egypt, Bedouin Camp, Mosque in Alexandria (1833); View of Beyrout (1839); Maronite Monks of Mount Lebanon (1840); Valley of the Jordan (1846); Plain of Thebes (1866); Quarries of Silsilis—Upper Egypt; Siesta on the Field of the Dead—Syria (1882); Siesta in the Harem, Lake of Tiberias (1884); View at Bellevue, Terrace at Beyrout (1885).

LELIÈVRE, MAURICE (CHARLES MARIE), born at Lille (Nord); contemporary. Genre and landscape painter, pupil of Dubufe, Mazerolle, Harpignies, and Jean Paul Laurens. Medal, 3d class, 1886. Paints chiefly in water-colours. Works: Environs of Tlemcen (1877); Halt in the Desert (1878); Blind Man at Door of Mosque (1880); Actæon (1881); Dance of Nymphs (1882); Environs of Toulon, Environs of Cannes (1884); Pool in a Forest (1885); Banks of the Loire near Beaugency, On the Loire at Baule (1886).

LE POITTEVIN, LOUIS, born at Neuville-Champ-d'Oisel (Seine-Inférieure); con-

temporary. Landscape and genre painter, pupil of Gustave Morin, of Zacharie, and of Bouguereau. Medal, 3d class, 1886. Works: Norman Landscape, Paternosters of the Seigneur de Gurzon (1880); Evening at Étretat (1881); Behind the Farm (1882); Vale of Antifer (1883); The Plain (1884); The Little Valley (1885); The Ascent of Benouville—Étretat (1886).

*LEROLLE, HENRI. Add to works: Close of the Day (1886), Henry T. Chapman, Jr., Brooklyn, N. Y.

LEROY, PAUL ALEXANDRE ALFRED, born in Paris; contemporary. History and portrait painter, pupil of Alexandre Cabanel. Medal, 3d class, 1882. Works: Jesus with Martha and Mary (1882); Portrait (1883); Mordecai (1884); Recreation, Friday at Sidi-Abd-er-Rahman (1886).

*LOIR, LUIGI. Awarded a 2d class medal for his La fumée du chemin de fer, Salon, 1886.

LONGCHAMP, Mlle. HENRIETTE DE, born at Saint-Dizier (Haute-Marne); contemporary. Flower and fruit painter. Medals: 3d class, 1847; 2d class, 1848. Works: Offering to the Holy Virgin (1846); Fruit (1847); A Road-side Cross (1848); Offering to St. Geneviève (1863); Chrysanthemums, Tea Roses (1874); Noisette Roses (1882); Group of Roses (1883); Roses near Water, Study of Roses (1884); Autumn Roses (1885); Hundred-Leaf Roses (1886).

LUCAS, FÉLIX MARIE HIPPOLYTE, born at Rochefort-sur-Mer (Charente-Inférieure); contemporary. Genre and portrait painter, pupil of Pils and of Henri Lehman. Medal, 3d class, 1884. Works: Eclogue (1880); Dying Sappho (1881); Forsaken—Souvenir of Venice (1884); Sacred Spring (1885); Portrait of Mlle. de V. (1886).

MACMASTER, WILLIAM E., born at Ballston, N. Y., May 22, 1823. Portrait, genre, and landscape painter; entered National Academy School, New York, in 1843; studied with Charles L. Elliott in 1843–45, and with John Vanderlyn in 1848. He painted portraits in Washington until 1852, having among his sitters Thomas H. Benton, Daniel S. Dickinson, Henry Clay, James K. Polk, Zachary Taylor, and William H. Seward. In 1852–70 he painted in New York; in the latter year he went to Europe, studied under Albrecht Schenck at Écouen, and spent several years in Paris. In 1878 he accompanied William H. Seward to California and painted in the Yosemite Valley. Among his other works are: The Opera Belle (bronze medal, Exposition universelle, Paris, 1867); Mont Blanc from Chamounix (1868), George W. Allen, Milwaukee; The Jungfrau (1871), A. V. H. Carpenter, ib.; Eruption of Vesuvius (1878), L. E. Conrad, Philadelphia; and portraits of Presidents Pierce (1852) and Buchanan (1856), General H. W. Slocum (1866), Thomas C. Durant (1868), Alexander Mitchell (1871), General Winfield S. Hancock (1880), and Roswell P. Flower (1882).

*MARÉCHAL, CHARLES LAURENT, died at Bar-le-Duc, January, 1887.—Chronique des Arts (1887), 31.

MAREST, Mlle. JULIA, born in Paris; contemporary. Genre and portrait painter, pupil of Charles Chaplin and of Gervex. Medal, 3d class, 1885. Works: La Roussotte (1881); Satisfied (1882); Far niente (1883); Teasing (1884); Marquise Nina (1885); Portrait of Mme. R. (1886).

MASSARANI, TULLO, born in Mantua, Italy; contemporary. Genre painter, pupil of Induno. Officer of Legion of Honour, 1878. Studio in Milan. Works: Infancy in Greece, Lady of the Manor and a Vassal (1880); L'esclave aux colombes (1885).

*MEISSONIER, JEAN LOUIS ERNEST. At the Morgan sale, New York, 1886, were sold the following: A Standard Bearer (1857), $15,000, In the Library (1876), $16,525, Charles Crocker, San Francisco; The Vedette—1812 (1883), $15,000, S. P. Avery, New York.

MERCIÉ, (MARIUS JEAN) ANTHONIN, born at Toulouse, France; contemporary. History and portrait painter, pupil

of Jouffroy and of Falguière. Medal, 3d class, 1883. Is far better known as a sculptor, in which department of art he has received many decorations and is an Officer of the L. of Honour (1879). Works: After the Funeral—Souvenir of Brittany, Delilah (1881); The First Halt (1882); Venus (1883); Leda (1884); Michelangelo studying Anatomy (1885); Blood of Venus (1886).

MESLÉ, JOSEPH PAUL, born at Saint-Servan (Ille-et-Vilaine); contemporary. Genre and portrait painter, pupil of Léon Bonnat. Medal, 3d class, 1886. Works: Landscape (1880); Breton Girl (1881); do. and Portrait of Mme. D. L. (1882); Little Peasant Girl (1883); A Mother (1884); Two Sisters (1886).

*MEYER, JOHANN GEORG (Meyer von Bremen), died in Berlin, Dec. 4, 1886.

MICHEL, GEORGES, born in Paris in 1763, died in 1843. Landscape and genre painter, pupil of Taunay. He was an excellent copyist, and was employed in the restoration of the pictures of Cardinal Fesch. Though he had but little reputation in his day, his pictures are now much sought after. Works: Horse Market (1791); Swiss Landscape (1793); Military Convoy, Halt of Cavalry (1800); Rainy Landscape (1808); Animals going to Drinking Place (figures by Taunay), Nantes Museum. Some fine examples of his work are owned in this country by John W. Mason, Brooklyn, N. Y., and Henry T. Chapman, Jr., ib.

*MILLET, JEAN FRANÇOIS. At the Morgan sale, New York, 1886, were sold the following: Shepherdess and Sheep (water-colour), $1,525; Gathering Apples, $2,575; Wool Carder, $3,650; Feeding Poultry, $4,000; Dressing Flax (1854), $4,975; The Churner (Laurent Richard sale, Paris, 1878), $8,100; Gathering Beans, $6,300; Wood Cutters, $5,000; Woman in Kitchen, $650; The Spaders, $3,800; The Spinner, $14,000.

MORENO, Don MANUEL GOMEZ, born at Granada; contemporary. History painter, pupil of Granada Art School, and under Federico Madrazo of Madrid Academy (1857–60); won two competition prizes at Granada in 1861 and 1862, and was appointed professor of drawing at the royal college of San Bartolomé y Santiago in 1867. Went to Rome in December, 1878, and studied there for two years. Gold medal, 1875. Works: Pietà (1861); Christ on Calvary (1862); St. Teresa (1867); Conception (1875), Granada University; Courtyard of the Mosque in the Alhambra (1875); Reading the Bill (1876); Scene during First Expulsion of the Moors under Philip II. (1877); Chamber where Queen Aixa visited her disgraced Son Boabdil (1879); San Juan de Dios saving from the Flames the Infirm of the Hospital at Granada (1880).—La Ilustracion (1881), i. 410.

*NEUVILLE, ALPHONSE (MARIE) DE. Add to works: Assault on Tel-él-Kebir (1883, episode of the war in Egypt), Knoedler & Co., New York.

OLIVE, JEAN BAPTISTE, born at Marseilles; contemporary. Marine painter, pupil of Vollon. Medals: 3d class, 1885; 2d class, 1886. Works: Rocks at Tréport (1879); The Mediterranean (1880); Old Port of Marseilles, Still-Life (1881); Beach of the Prado during the Mistral (1882); Promenade of la Croisette at Cannes (1883); Entrance to Old Port of Marseilles, Sea Shore at St. Laurent (1885); Mistral in Isle of the Prado—Marseilles, Épaves de la Navarre near Marseilles (1886).

PERRANDEAU, CHARLES, born at Sully-sur-Loire (Loiret); contemporary. Genre painter, pupil of Alexandre Cabanel. Medal, 3d class, 1886. Works: Ecstasy (1881); Death of Jesus (1882); A Widow, Fatigue (1883); The Scholar of the Village, Young Sardinière (1884); Return from Market (1885); Wretchedness (1886).

*PRINCETEAU, RENÉ. Awarded a 2d class medal for his Return to the Farm during an Inundation, Salon, 1886.

PROUVÉ, VICTOR ÉMILE, born at Nancy (Meurthe-et-Moselle); contemporary. Figure painter, pupil of Devilly and of Cabanel. Medal, 3d class, 1886. Works:

Adam and Eve (1882); Jeanne (1883); Rosy Visions (1884); Sardanapalus (1885); Madeline, Nourmahal (1886).

RICHEMONT, ALFRED (PAUL MARIE) DE, born in Paris; contemporary. History painter, pupil of Bin, Douillard, and Michel. Medal, 3d class, 1886. Works: The Monk (1880); Corner in the Church at Dieppe (1881); The Old Vagabond (1882); A Cave during the Bombardment of Paris in 1871 (1883); Refugees—Notice posted in Paris, Jan. 18, 1871 (1884); Volunteer Enrolment—1870 (1885); Legend of St. Mary of Brabant—1290 (1886).

*ROUSSEAU, THÉODORE. Add to works: Road through Fontainebleau (H. 2 ft. 10 in. × 3 ft. 10 in.), Henry T. Chapman, Jr., Brooklyn, N. Y.

RUEL, (PIERRE) LÉON (HORACE), born in Paris; contemporary. History and genre painter, pupil of Isidor Pils. Medal, 3d class, 1886. Works: De Profundis (1870); Idyl (1878); Breakfast (1879); The Sense of Smell (1881); Surprise of a Hostile Post by Franc-Tireurs in 1870 (1882); Leda (1883); Corner of the Studio (1884); Temptation of St. Anthony (1885); Homage to Admiral Courbet (1886).

SAIN, PAUL (JEAN MARIE), born at Avignon (Vaucluse); contemporary. Landscape painter, pupil of Guilbert d'Anelle and of Léon Gérôme. Medal, 3d class, 1886. Works: Cabin at Billancourt in Winter (1880); Torrent in Woods at Brenets — Switzerland (1881); Evening on Banks of the Seine at Billancourt, Morning on Banks of the Rhone at Avignon (1882); End of Autumn at Avignon (1883); Ancient Road of Chêne-Vert near Avignon, November Twilight (1884); Evening in February at Avignon, The Rhone (1885); Sunset in Isle of Piot near Avignon, Mill of St. Cénéry near Alençon (1886).

*SERVIN, AMADÉE ÉLIE, died at Villiers-sur-Morin, May, 1884.

*SORTIE OF THE BANNING COCK COMPANY. Add to bibliography: Gaz. des B. Arts (1887), xxxv. 175.

*STONE, MARCUS, elected R.A., 1887.

*TERBURG, GERARD. Add to bibliography: Gaz. des B. Arts (1886), xxxiv. 388; (1887), xxxv. 40, 125.

THOMAS, CHARLES ARMAND, born in Paris; contemporary. Still-life painter, pupil of Victor Leclaire. Medal, 3d class, 1886. Works: June Flowers (1880); A Corner of the Conservatory (1881); Cellar of Père Jacquemin (1882); A Gay Morning (1883); Corner of Vineyard in Burgundy (1884); In the Studio (1885); Eve of the Fête (1886).

*TROYON, CONSTANT. Add to works: Going to Market (H. 1 ft. 2 in. × 1 ft. 10 in.), Henry T. Chapman, Jr., Brooklyn, N. Y.; Cattle (1856), Landscape and Cattle (H. 2 ft. 7 in. × 3 ft. 8 in.), A. T. Stewart Collection, New York.

TURNER, ROSS STERLING, born at Westport, Essex County, N. Y., June 29, 1847. Landscape painter, studied in Munich, Venice, Florence, and Rome. Studio in Salem, Mass. Works in oils: A Roman Villa (1883); La Salute (1884); A White House Ashore. Water-colours: A White Study (1883); An Old Garden (1886).

*VALADON, JULES EMMANUEL. Awarded a 2d class medal, Salon, 1886.

*VERBOECKHOVEN, EUGÈNE JOSEPH. Add to works: Dog tossed by a Bull (H. 2 ft. × 3 ft.), Henry T. Chapman, Jr., Brooklyn, N. Y.

*VIBERT, JEHAN GEORGES. The Missionary's Story (1883, Morgan sale, 1886, $25,500), was bought by C. P. Huntington, New York.

VIMONT, ÉDOUARD, born in Paris, Aug. 8, 1846. History painter, pupil of Alexandre Cabanel and of Maillet. Medal, 3d class, 1886. Works: Cephalus and Procris (1870); The Sirens (1874); Lucretia (1875); St. Geneviève (1876); The Fable and the Truth (1880); A Gallic Oracle (1881); Hercules between Vice and Virtue (1883); St. Columba (1884); Folly guides the Shafts of Love (1885); Vitellius saluted Emperor (1886).

*VUILLEFROY, (DOMINIQUE) FÉLIX DE. Add to works: Peasant Boy with Oxen at a Roadside Shrine, Henry T. Chapman, Jr., Brooklyn, N. Y.

WINTER, PHARAON (ABDON LÉON) DE, born at Bailleul (Nord); contemporary. History and genre painter, pupil of Alexandre Cabanel, Jules Bréton and Colas. Medal, 3d class, [illegible]36. Works: St. Sebastian (1875); Prodigal Son (1876); Judith (1877); Old Woman in Prayer (1878); In the Fields (1880); Tryptich—Birth of Christ—Death of Christ—Holy Women (1881); The Sheep-Tender (1884); [illegible] the Convent (1885); At the Dispensary (1886).

DISCARD